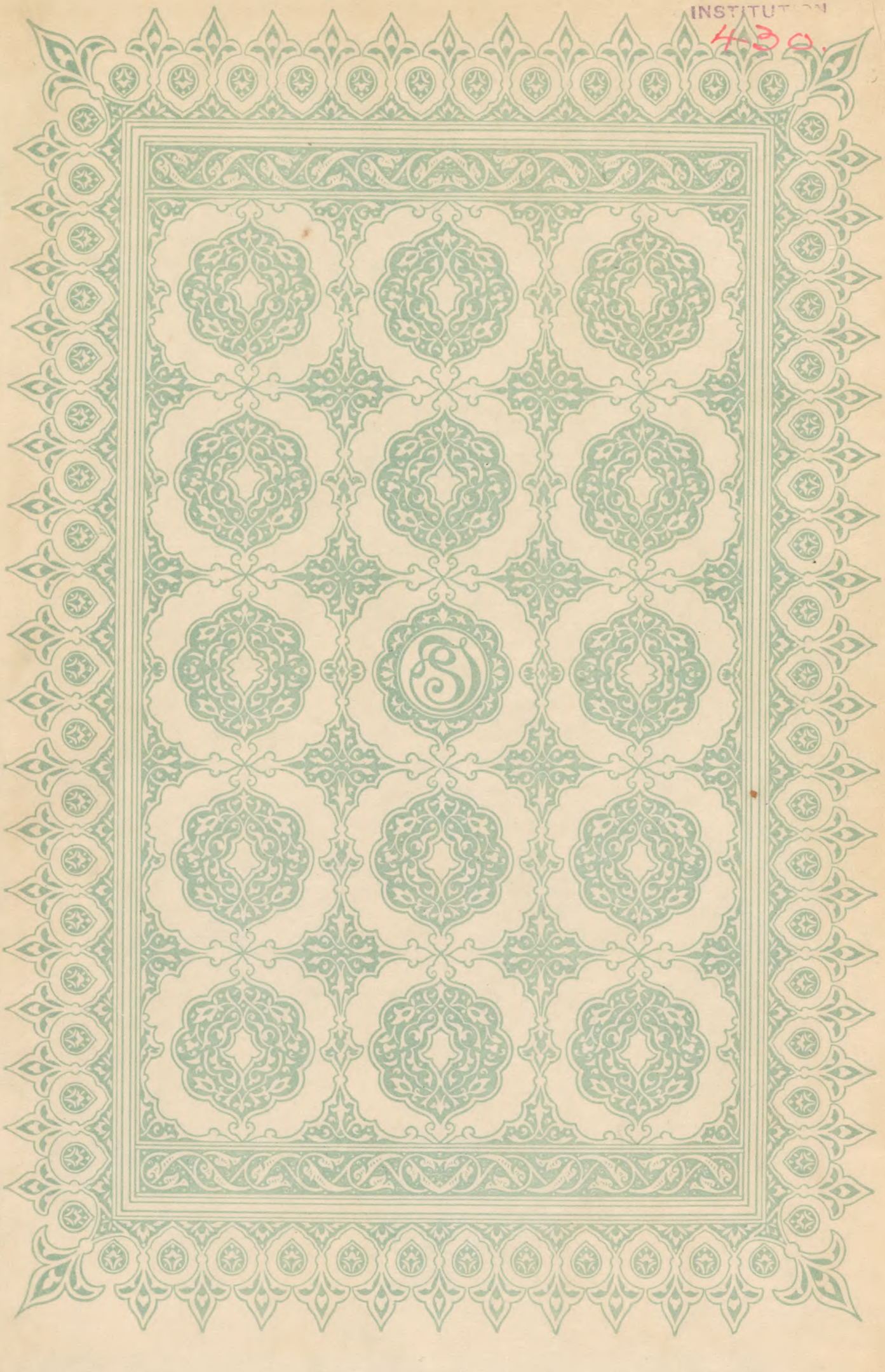
The Tiffany Studios Collection of Notable Antique Oriental Rugs

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THE TIFFANY STUDIOS COLLECTION OF NOTABLE ANTIQUE ORIENTAL RUGS

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The Tiffany Studios Collection of Notable Antique Oriental Rugs

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PREFACE

THE Tiffany Studios collection of antique Oriental rugs has been carefully and gradually made, and has become one of the most notable collections of antique rugs now to be seen in America. With intent to furnish concise information regarding it, the following catalogue has been compiled.

An attempt has been made to show in the collection, as a whole, the sequence of the art of the weaver from the fifteenth century to the time when Oriental rugs were first produced commercially, and in individual specimens the types that have inspired and governed weavers through the years. Each rug has been critically analyzed and stands itself as surest evidence of the claims made for it. The consensus of the trained opinions of recognized modern authorities regarding all historical and technical facts concerning the subject, together with our own independ-

ent conclusions based on original research, are presented to students in the following descriptions of specimens.

The classification has been made as simple as possible, each rug being attributed broadly to the country in which it was produced. When, however, important tribal distinctions have presented themselves with sufficient force to demand independent recognition, the special province, town, or community has been designated.

In addition to these broad geographical divisions certain of the historical classifications have been accepted that obtain throughout the entire realm of art; the great monarchs of history who have especially patronized and developed the arts representing a classification in themselves, which must always be carefully considered; these various points of view throwing light on each other, all being necessary in the illumination of the subject as a whole.

PERSIAN PORTUGUESE RUGS

PERSIAN PORTUGUESE RUGS

WHEREVER the rugs known as Persian Portuguese may have been woven, and whoever were the weavers, the name itself applies to a well-known style, easily recognized, mirrored in which are the changing conditions that marked the ornament of Persia during the sixteenth and seventeenth centuries. The designs of Persia in the sixteenth century were greatly influenced by Chinese ornament, which filtered into Persia through India, and which Persian weavers copied without comprehension of any symbolic import.

From these Chino-Persian designs, in later centuries definite styles evolved. The name "Persian Portuguese" is given to rugs made by expert Persian workmen on Portuguese looms, and also to rugs made in the sixteenth and seventeenth centuries in Persia for wealthy Portuguese nabobs. These are distinguished

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from others by differences in weave and design. The combination of red field and deep green border was most popular, and the lavish use of leaf and flower forms, held together by vines and tendrils, marked with pronounced style the rugs of the early sixteenth century.

The fullest sort of palette has been used by the artist weaver of these rugs, which were many of them, without doubt, woven on royal looms in that most glorious of centuries which held the years of activity of the two mighty monarchs,—Akbar in India (1558-1605) and Shah Abbass in Persia (1585-1628).

PERSIAN PORTUGUESE RUG XVI CENTURY

AS the various shades of red in old Chinese porcelains vary, each, whether it be peach-blow, chicken's blood, sang de bœuf, or any other variety, having a glory all its own, so in the wools used by the weavers of the sixteenth century are to be found tones many and various, from deep maroon to

light rose pink. The ground color of this rug is that known as "dregs of wine," and only by contrast with the claret, garnet, and maroon shades in other rugs can the virility and strength of this superb color be thoroughly appreciated. In this specimen the balance of the design has been most perfectly observed and follows a well thought out plan. Rosette, palmate, and cloud forms fill the field, leaving no portion without its appropriate ornamentation.

The colors blue, green, yellow, and red, in various tones and half tones, ordinarily found in rugs of this style, have been enriched in this rug by an addition of a dark brown and a peculiar blue, so that the full octave is completed and there remains little for the colorist to demand. In the enlargement of the design the utmost liberty has been taken with it, and it has been elaborated to its fullest extent. Independent rosettes quite unrelated to the general scheme are scattered over the field, as though placed there simply to cover space. It is not possible to centralize the design, as its component parts make a well-balanced repeat, which entirely fills the field.

In the broad border, on either side of which are narrow stripes bearing old Iran designs, highly conventionalized palmate forms are interrupted by lotus rosettes, which with a rather angular but delicate tracery are well shown on the bluish green ground. [*No. 3626—18.7 x 7.8*]

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PERSIAN PORTUGUESE RUG XVI CENTURY

IN this rug have been preserved the six colors often sought but seldom found in sixteenth century rugs obtainable at the present time; namely: light and dark green, light and dark blue, yellow, and red. The red is of the indescribable shade highly prized by connoisseurs.

In but few of the worn places has any dye been applied to the warp and woof, so that an estimate may be formed of the color values of the rug itself. Great simplicity marks the arrangement of the flower, leaf, and cloud forms. Four rosettes with outer whorls of dark blue are placed on the field alternately with green and yellow palmates, each of the latter being elaborated with the cloud band. These forms are connected by delicate tracery, terminating in Persian flower motifs on either side of the upper and lower palmate.

The color of the tracery over the field is green outlined with yellow, instead of white or light blue tendrils, as are more often found. It is important to note the treatment of the centres, when endeavoring to trace the age of specimens of sixteenth century weaving. No attempt has been made in this rug to provide a central ornament. A simple diamond form is made by interlacing of leaves and

flowers. In the more studied designs which appeared in large rugs made later in the century there was frequently a balancing of cloud and floral motifs in attempt to centralize the design, which somewhat distorted the original plan.

In the border the yellow tracery, on a moss-green ground, connects masses of small leaves and flowers which alternate with the twenty large palmate forms that almost invariably surround rugs of this style and size. *(Note especially the primitive sawtooth inner border stripe.)* [*No. 3628—6.8 x 4.6*]

PERSIAN PORTUGUESE RUG XVI CENTURY

THE color in the field of this rug has been softened by years of exposure to a deep rose pink, and time has mellowed the colors used in the design so that they mingle with the background most harmoniously. The colors which predominate are the same as in No. 3628, making an unusual pair of the two rugs in combination.

The design shows a studied effort to balance the cloud and palmate forms in the centre of the rug, and in the border the floral designs are placed upon the typical green ground. [*No. 3632—6.4 x 4.5*]

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PERSIAN PORTUGUESE RUG XVI CENTURY

IN this rug the cloud band is more apparent in the design than in No. 3628, appearing in different colors interwoven with profile and sectional flower forms. The introduction of six white buds, which with cloud bands describe a circle around the central palmate forms in the field, varies the scheme of design sufficiently to make it utterly unlike others of the same general class.

The color scheme is rich and strong, and the tracing in light color over the field is most delicate and refined. [*No. 3612—6.8 x 4.4*]

ISPAHAN RUG (FRAGMENT)

THE design in this rug has lost the flowing and undulating vine effect common in so-called "Persian Portuguese" specimens, and has been blocked off in angular fashion by the formal placing of the stems throughout the field in so conventional a way as to exhibit individual interpretation of what had become at the period an established style.

Upon a wine-red ground appear the customary palmate and cloud forms, with the introduction of the pomegranate and whorl rosettes in the usual colors. [*No. 3627—6.5 x 5.9*]

ISPAHAN—XVII CENTURY

AS the pattern used in Persian Portuguese rugs developed it lost certain characteristics as it was variously interpreted, and settled into different designs, which have been perpetuated by weavers all over Persia.

Several variants of it are found in old Djushaghan rugs, in which the cloud band loses itself in rectangular lines, and finally merely serves to bound compartments within which tribal motifs find expression.

In this rug we find a seventeenth century rendering of a design which originated in the sixteenth century. [*No. 3633—13.3 x 6.3*]

ISPAHAN RUG

THE fire color greatly prized by Flemish artists is found in these border strips of seventeenth century carpet in varying shades of burnt orange.

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The ground color changing from green to blue, and the tracery of crimson alternating with green, add charm and interest to these fragments.

[No. 3636—12 x 1.3]
[No. 3637—12 x 1.3]

PERSIAN RUG—XVI CENTURY

UPON a mellow ruby red ground are spread palmate and floral forms of an East Indian character, in colors rich and soft.

The border is of deep sky-blue, and carries at intervals, on a somewhat angular vine tracery, small rosettes with balancing lance leaves on either side, which alternate with large palmate forms.

[No. 3610—8.4 x 6.0]

ISPAHAN RUG

FIELD of rich wine color with conventional flowers, vines, and cloud bands, preserving a well-balanced and harmonious design.

The rich green border is highly ornate, and the forms which ornament it both in their profile and



ISPAHAN RUG

No. 3616] [*8.7 x 4.7*

Illustration shows ¾ length

sectional arrangement, as well as in their color and massing, indicate a late sixteenth century handling of the designs of the period.

[*No. 3616—8.7 x 4.7*]

ANTIQUE DJUSHAGHAN XVII CENTURY

THE color scheme in this rug shows a ground of pinkish red which bears the same relation to other textile reds that "peach-blow" does to other reds in porcelain.

Blue, both dark and light, is conservatively handled, while yellow, brown, fawn, and slight touches of green are found in the principal designs, and the occasional use of an exquisite pink completes the scale which began with the same color in deeper tone.

Balancing each other at the sides and ends of the field are forms which in turn repeat in outline one-half of the central medallion, while small corner spaces are marked off by the seemingly careless handling of the floral form, which is used as chief motif of ornament throughout the rug. So skilfully is this form treated that it is almost impossible to analyze the design. In one part of the rug it appears to be an independent leaf, when suddenly

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closer analysis reveals it as an encircling form making a flower in itself.

Again, this motif is never used twice alike and no studied order is observed. Four floral diamond forms break the main design and give it symmetrical balance. Above one of these, at the right hand upper part of the rug, the yellow which is elsewhere somewhat faded shows in almost untouched perfection in the long leaf form which extends toward the border of the rug.

Flower whorls, lance leaves, buds, and many petalled blossoms are scattered between the larger designs, giving the flower strewn quality to the carpet which was so highly prized in the days of good Shah Abbass and later monarchs who were patrons of the arts.

At the upper end of the carpet loops are tied in native fashion to serve as hangers. There has been comparatively little repairing done in the upper border, so that in its velvety beauty it has served those as standard who have endeavored to keep the carpet in repair. In contrast to this the lower border presents a most interesting study, as it is an absolute maze of repairing, tender and loving service having been long ago rendered, in most artistic fashion, by those who have mended for preservation and not in order to render the carpet salable. Each design has been carefully restored and there is almost as great art work shown in some of the repairs as in

the original carpet, and while they help to prove the age of the rug, they take in no way from its artistic merit.

In its entirety this rug suggests Persia as retrospectively seen through the mist of years. And as "from the beauty of the rose the nightingale learned speech," so after a patient contemplation of beauty the weaver was forced to express himself, and roseate hues have settled upon the surface of this product of an ancient loom of Iran, which are wrought by time, and time alone.

[*No. 6376—11.2 x 6.0*]

PERSIAN RUG EARLY XVI CENTURY

IN this rug the reasons are most plainly evident for classing Herat rugs by themselves, as they were in the early centuries of royal patronage in rug weaving quite unlike rugs made in other parts of Persia. Both in weave and color scheme the rugs of Herat testify to their geographical position. Filled with enthusiasm for things Persian, the weavers employed in the ancient capital of Afghanistan bore evidence to their Turkoman lineage in their handling of color and in their tendency to bound their designs by either diamond or octagonal forms.

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The motif used in the central ornaments within each square on the field of this rug is found in later Herat carpets, outlining the principal palmate forms in what has become known as the Herati border, the other member of which is the well-known rosette between two lance leaves, this latter developing in modern carpets into the so-called fish or Herati design used by Feraghan weavers.

The main border stripe, bound by two narrow bands in which the floral ornamentation adheres to Persian tradition, is confessedly East Indian, without any of the exuberance and graceful curves found in the later designs of the rugs of Herat.

[*No. 3613—6.8 x 4.10*]

ANTIQUE PERSIAN RUG

EXAMINATION with a powerful glass of the wool of which this rug is made reveals a quality that is recognizable as a seventeenth century south of Persia product.

The wool of Cashmere alone can compete with this, and there is in the two products a sufficient difference in the filaments to make it possible to distinguish between them.

The weaver was a nomad, and he tied with an easily made knot his carefully prepared materials, using wool for warp, woof, and pile,—wool so lustrous that no silk excels it in beauty.

A variant of the Herati lance-leaf pattern has been used with spontaneity and freedom in the design that covers the golden yellow field with shades of red, green, blue, and violet. Neither time nor wear will ever subdue these wonderful color values, and as sometimes one priceless gem is seen to greater advantage with nothing of lesser value near, so this rug will, in appropriate setting, reign supreme.

[*No. 6965—7.4 x 4.10*]

FERAGHAN

A FERAGHAN rug of great beauty and interest, showing in the broad border a Kirman design which has for centuries adorned the state carpets of Southern Persia. It is most unusual to find it in the weavings of the Feraghan district.

The field of the rug is blue, upon which the Herati design in soft, harmonious colors is carefully laid. In the corners flat rosette flower forms—pink, violet, blue, and red—are arranged in rows upon a ground that changes from blue to green with subtle charm.

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Eight borders surround the field, the inner one of that exquisite Oriental pink which is the despair of the modern colorist. The second and outer borders are of Serebend nature, while the wide border is of supreme interest. One familiar with old Kirman styles before any European influence had altered them will see in this interpretation of them an entire lack of ability on the part of the weaver to interpret them, and in this very fact lies the chief charm and greatest interest in this old rug. In the Kirman design which this copies, conventionally drawn birds balance each other on either side of a basket of fruit, and between these are jars or vases of flatly drawn flowers, without any semblance of shading, perspective, or naturalistic effect. Even later on in the evolution of the design, when flowers were less formally arranged, the birds still appeared in the Kirman design. It is interesting to note the unfamiliarity of the weaver of this fabric with the design he has employed to add to this rug special importance and significance.

Along the lower border there is no appearance of birds. For a length of about three feet along the side the vases are placed transversely to the field, and after that resume their upright position.

In the top border both vase and bird forms are more skilfully handled than elsewhere, showing that a proper realization of the necessity for correct drawing has been forced upon the weaver.



KHORASSAN
No. 3624] [*4.11 x 3.6*

The rug is not only beautiful, but holds much of human interest to add to its charm.

[*No. 3764—13 x 6.10*]

KHORASSAN

HERATI pattern outlined in rose color and tan, on a varied green field, which is soft in tone and so shaded as to give an elusive quality to the design. Palms on a deep rich blue ground are set in the outer border, transversely to the field along the sides, and at both top and bottom of the rug.

[*No. 3624—4.11 x 3.6*]

MOUSSOUL FERAGHAN

MANY borders surround a dark blue field in which the design is laid in crisp and clear though thoroughly refined colors.

[*No. 2993—9.10 x 5.5*]

KHORASSAN

BRANCH palms in soft pink and dark blue are arranged on a sand colored background, which

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suggest the primitive Khorassan method of making designs by placing natural flowers upon the earth.

The vine effect in main border stripe is sometimes used in the field of antique Khorassans.

(See No. 3566.) [*No. 5109—5.5 x 3*]

KHORASSAN

A SERIES of Khorassan borders, consisting of branch palms and vines, are arranged vertically upon a gold colored field, in shades of blue and rose. [*No. 3566—5.4 x 3.7*]

(See border in Rug No. 109.)

FERAGHAN

DARK blue field well covered with grilles, rosettes, and lance leaves in soft dark colors. Main border stripe carries a formal design on a green ground.

[*No. 5777—6.9 x 4.3*]

FERAGHAN

THE field of this rug is green, which serves as an unusually rich background for the large "crown



FERAGHAN
No. 6766] [*6.9 x 4*

jewel palms" which are set regularly upon it in rows.

In the border are soft rich red, blue, and green tones that correspond with the colors within the palm forms in the field. [*No. 6766 — 6.9 x 4*]

FERAGHAN

"STEM palm-leaf," rich blue field with design in red, yellow, and light blue. Main border is of nondescript pattern on a soft green ground. Color combinations are rich and beautiful throughout the rug. [*No. 3186 — 6 x 3.9*]

KIRMAN

A KIRMAN interpretation in soft colors of the Herati design, which is more floral than the Feraghan rendering, but not so full of curves and circular effects as in old rugs of Eastern Persia.

An old Kirman vine pattern fills the main border with yellow and blue devices on a deep rose ground, and the narrow stripes carry a Mina Khani design and profile flower forms on dark, light blue, and yellow stripes. [*No. 3429 — 6.6 x 4.4*]

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KIRMAN

A DARK blue field, with red, yellow, green, and light blue Kirman, Herati design, is broken by a lance-leaf Arabesque medallion in which floral and grille forms rest upon a cream ground.

This color is also used in the main border, in which is an old Kirman device. Seven narrow borders enhance and complete the decorative scheme.

[*No. 6718 — 6 x 4.2*]

SEREBEND

A SMALL "jewel-palm" device covers in typical Serebend fashion a soft red ground, about which are nine borders, two of them showing Serebend designs on a green ground. The general color effect is red and soft green. [*No. 5005 — 6.4 x 4*]

DJUSHAGHAN

AN antique rug of rich coloring and beautiful combinations of color in the designs, which rest upon a dark blue field.



KIRMAN
No. 6718] [*6 x 4.2*

In the main border is an Arabic rendering of the eight-pointed star, which forms a continuous design. The rug is dated and is over two hundred years old. [*No. 3595 — 5 x 3.8*]

FERAGHAN

FIELD of soft red, with Herati pattern in dull green, blue, and yellow. Serebend influence is shown in the main border stripe. [*No. 2991 — 6 x 4*]

FERAGHAN

AN oblong red panel of Arabic derivation, with pendants taking the outline form of a Chinese jade ornament, force into corner spaces a flower-covered lattice upon a peacock blue ground.

The main border of green carries dark and light red vines and foliate forms. [*No. 2937—6.6 x 3.10*]

FERAGHAN

ABSOLUTE Feraghan design in field, which is of rich blue, and in the reciprocal device used as guard stripe and inner confining border.

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Elaborate Arabesque medallions alternate with rosettes on green ground in shades of red, tan, violet, and blue in the main border stripe.

[*No. 5910 — 6.6 x 3.11*]

FERAGHAN

UPON a matchless dark blue field the "crown-jewel palm" is wrought, with evident intent to produce a scintillating effect, in soft but strong colors.

The ground of the main border stripe is green.

[*No. 3761 — 6.1 x 4*]

DJUSHAGHAN

DEEP rich pomegranate field with a famous Iran design in dark blue and yellow tracery ornamented with flowers and conventional forms in white, dark and light blue, yellow, and red.

The eight-pointed star is used in the tribal border in such a way as to produce a continuous effect. The narrow borders carry a Mina Khani device in blue and gold color on a soft red ground.

[*No. 3306 — 18.7 x 7.3*]



FERAGHAN

No. 2937] [*6.6 x 3.10*

FERAGHAN RUG

ALL-OVER red effect, though green is used in the ground of the main border, which is of Serebend nature, and dark blue, light blue, and yellow in the details of the Herati pattern in the field. [*No. 2921*]

SEREBEND

SIX narrow border stripes surround the red field, a cream ground carrying an attractive design in the main stripe. A soft all-over red effect makes this a most attractive fabric. [*No. 6719—7.11 x 4.2*]

KHORASSAN

CERISE, light and dark blue, and yellow blended in unmistakable Khorassan fashion.

[*No. 6921—13.7 x 6.9*]

KURD

LARGE, loose "pear" design on a deep blue ground, with Kurdish borders in soft old red, yellow, blue, green, and tan. [*No. 2855—12.3 x 4.7*]

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FERAGHAN

PREVALANCE of amethyst color in the main border stripe, on a soft green ground, and in the corner spaces adds value to the color scheme, in which the typical Feraghan design is carefully wrought both in the field and border.

[*No. 6756—13.4 x 6.7*]

FERAGHAN

DEEP blue field with red border, Herati design in dark rich tones. [*No. 2056—12.9 x 6.4*]

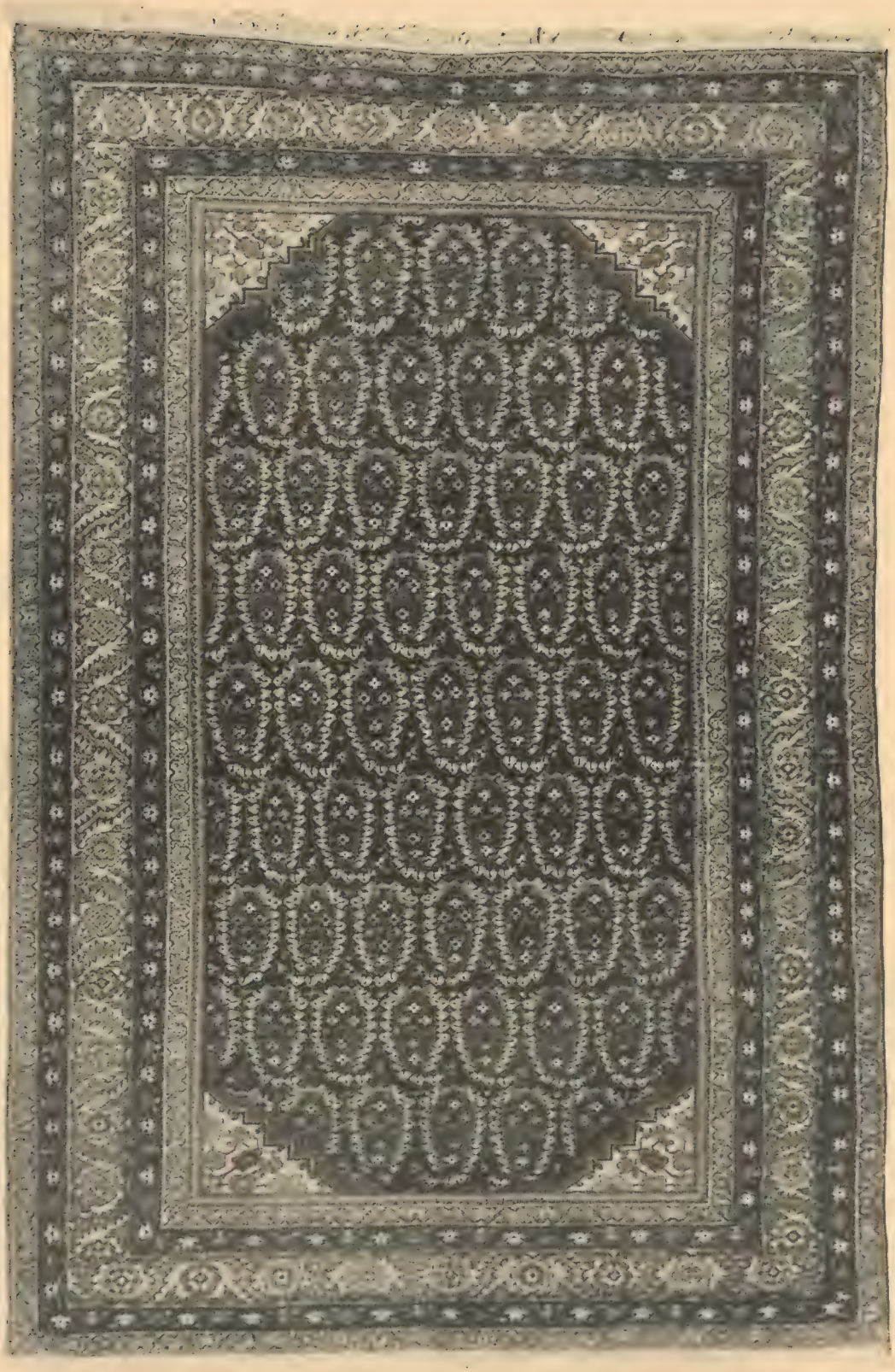
SHIRAZ

YELLOW silky field, bold Cossack design in red, blue, green, dark and light blue.

[*No. 3302—14.10 x 5.10*]

SHIRAZ

SMALL mosaic "pear" design in blue, green, red, and yellow upon a dark blue field, surrounded



FERAGHAN
No. 3761] [*6.1 x 4*

by six borders, the broadest of which carries diagonal stripes. [*No. 3364—11.6 x 7.1*]

SEREBEND

RED ground with jewel palm in shades of blue. In the main border, which is one of many stripes, the typical Serebend design is laid on a cream ground. [*No. 2268—9.6 x 5.1*]

IRAN

IN soft reds, blues, greens, and yellows an all-over design is laid on a dark blue ground. The same colors are found in the borders.

[*No. 2262—14.11 x 9.5*]

SEREBEND

EIGHT borders carrying small and interesting devices surround a rich red field, upon which jewel palms are closely set.

[*No. 2249—9.7 x 5.4*]

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KURDISTAN

BLUE medallions with pendants on a deep red field. Corners are cut off by wavy, serrated lines and carry the same design that adorns the field. The ground of its main border is a rich cream.

[*No. 2272—7.9 x 5.4*]

FERAGHAN

BLUE field with regular Feraghan design. Main border with red ground between narrow stripes of green and yellow. [*No. 2054—13.1 x 7.1*]

ANTIQUE HERATI

MYTHOLOGICAL design with rudely drawn device representing the arms of Persia—the rising sun behind a lion—and the conflict between good and evil, as illustrated by a lion overcoming a hare. Soft colors artistically blended tend to conceal the pictorial nature of the design.

[*No. 5432—13 x 6.4*]

SEREBEND

SOFT rich red field upon which are small elongated jewel palms. The main border design on a cream ground lies between two narrow stripes carrying reciprocal trefoil pattern in blue and brown. [*No. 2245—10 x 4.10*]

GULISTAN

BLACK ground with design in cerise, yellow, white, and light blue. [*No. 5897—14.1 x 6.9*]

MOUSSOUL

HEAVY pile, silky and lustrous, in strong reds, blues, greens, tans, and yellow.
[*No. 2887—14.7 x 6.3*]

SEREBEND

THREE narrow borders on either side of the main border, which shows the Serebend design in a cream

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ground. Red field with small jewel palms in green, blue, and yellow. [*No. 6363—11.5 x 7.2*]

CABISTAN

DARK blue field covered with a variant of the Herati design in light contrasting colors.

[*No. 2856—9.1 x 5.4*]

KHORASSAN

DEEP rose medallion with light blue centre and outline. Herati pattern, though not absolute, is suggestively rendered in the design.

[*No. 2260—8.2 x 5.1*]

KURDISTAN

A KURDISTAN version of the Herati design, which is carefully rendered in rich dark colors on a blue field in which the ground changes from dark to light at intervals. [*No. 5761—20 x 7.11*]



INDO-PERSIAN

No. 3752] [*6 x 3.4*

INDO-PERSIAN

RUG showing strong East Indian characteristics with Arabic rose colored field and floral design in burnt orange, light rose, sky blue, green, and cream.

The palmate and rosette forms are connected by vine tracery in soft jade color.

[*No. 3752—6 x 3.4*]

A PAIR OF HAMADAN RUNNERS

UPON a soft cream ground are medallions and outline designs in natural colored camels' hair. Green, blue, yellow, and red in rich shades are used in the borders.

Kenarêh of this quality are not easily obtainable at the present time. [*No. 3479—18.8 x 3*]

[*No. 3480—19.9 x 3*]

HAMADAN

NATURAL colored wool or hair all through the field, border and outer edge makes a rich soft back-

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ground for an all-over minute design in rich colors. Unusual and rare specimen; there is no cotton used in warp, woof, or pile. [*No. 3038—15.6 x 3.11*]

HAMADAN

ARABESQUE medallions and pendants of soft colors are set at intervals upon a rose colored field, which is diapered with small "palm leaf" design.

Four narrow Hamadan borders surround the field and separate it from a wide outer band of natural colored camels' hair, upon which stem "palm leaves" are set transversely to the field on the sides and at the top and bottom of the rug.

[*No. 6958—11.5 x 6.6*]

SEREBEND

UNUSUAL and beautiful Serebend showing great wealth of color in the seven borders, with predominance of light blue, light green, and violet, in amethyst, emerald, and sapphire tints in the palm design throughout the field.

[*No. 6821—8.11 x 4.5*]

MOUSSOUL SEREBEND

DEEP blue ground with a variant of the Moussoul tree design in the main border stripe.

[*No. 2269—9.6 x 5.4*]

SEREBEND

SMALL "pear" design in soft colors on a cream colored field with brown and reds in subdued tints in the borders. [*No. 6849—8.4 x 6.9*]

KHORASSAN

THE gourd palm is attractively shown on a cream ground over the field, which is surrounded by a double border stripe in which, in soft shades of blue, green, and cream, the design is laid on a rose ground. [*No. 5000*]

KHORASSAN

DEEP rose field with Khorassan palm in pink and tans, with slight semblance of a vine in light shades

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of green. Dark and light blue, yellow, and soft red are found in the border design.

[*No. 2214—5.8 x 3.5*]

KHORASSAN

KHORASSAN palms in pink and light blue, each one by itself, in a small section formed by a conventionally arranged golden yellow lattice upon a dark blue field. [*No. 5014—5.7 x 3.9*]

A PAIR OF KURDISH KENARÊH

AN unusual ground of light blue with lavish use of soft red in the design, which covers it with lattice and lance-leaf pattern.

The border design has been borrowed from Cabistan weavers, and in it are touches of "Gulistan pink."

[*No. 3033 — 13.9 x 2.10*]
[*No. 3034 — 13 x 2.11*]

A PAIR OF MOUSSOUL KENARÊH

LARGE, loose Moussoul, "pear" design, composed of flowers springing from a basket or jardinière

base, are woven in strong but soft colors, contrasting with the dark blue ground.

The borders are laid in dull yellow, olive, tan, and primary colors and show nomadic handling of design. [*No. 3096 — 15.4 x 3.6*]
[*No. 3097 — 16 x 3.4*]

SEREBEND

A SMALL "crown-jewel pear" design in topaz, ruby, and sapphire, with emerald tip, covers the field of rich dark blue, about which is a Vandyke border outlined with sawtooth design in cream color.

Several narrow borders in soft cream, tan, blue, and Persian pink carry variants of the Serebend patterns. [*No. 6031 — 16.5 x 3.6*]

A PAIR OF FERAGHAN KENAREH

SUPERB old rose ground with strongly marked design in blues, tans, and moss-green, favoring the Khorassan treatment of the Herati pattern.

The arrangement of the "crown-jewel pear"

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design in the widest border stripe also suggests a more Eastern origin than the Feraghan district.

[No. 3044 — 14 x 2.10]
[No. 3045 — 13 x 2.11]

A PAIR OF SEREBEND KENARÊH

SOFT in tone, the design with which field is strewn small and compact, the borders true to type, observing in color the scheme ordinarily used by the Serebend weavers, these hall strips commend themselves by their combined beauty and utility.

[No. 3853 — 16.8 x 3.2]
[No. 3854 — 16.6 x 3]

A PAIR OF KURDISTAN KENARÊH

FIELD of soft dull canary, upon which a Turkish tree or plant design is laid in colors which blend with the ground most harmoniously.

The reciprocal trefoil in the borders shows to advantage attractive combinations of blue with brown in the outer, and brown with pink in the inner, stripe.

[No. 5087 — 15.7 x 2.5]
[No. 5088 — 14.8 x 3.5]

TURKOMAN

THE rich red field of this antique Turkoman rug is surrounded by an inconspicuous narrow border with reciprocal design in the outer stripe.

The field is squared off by dark lines carrying dots and small circles of varying colors. The intersection of these squares makes the centre of a diamond form marked off by an ornamental border. Analysis of the designs which fill the diamonds reveals the fact that there is a great difference in the patterns used at the top and bottom of the rug.

The weaver began by filling the squares with unrelated forms consisting of tree, leaf, and angular motifs. After following this scheme for about three feet, stars are used to fill the diamond forms, to the exclusion of other motifs.

[No. 3617 — 12.10 x 6.8]

TURKOMAN RUG

WHILE this is an old rug the design is of simple and direct nature, antedating many fabrics which show greater elaboration, skill of workmanship, and more carefully chosen colors. This is, in fact,

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without the slightest suggestion of commercialism, a rug made by a dweller in some primitive Turkoman tent for native use.

In the octagon the eight divisions of location were without doubt originally indicated, and in ancient Mongolian and Tartar thought these divisions were supposed to be presided over by animal deities, just as in all early calculations the divisions of the zodiac are represented as under the control of presiding forces.

The powers of light and the powers of darkness formed the two extremes, and as such are represented by light and shade. A semi-barbaric art endeavored to express this pictorially, and the octagon with its light and dark boundaries was often used. In very early designs the animals controlling the elements were crowded into circular and octagonal forms. [*No. 3619 — 11.2 x 47*]

CAUCASIAN AND TRANS-CAUCASIAN RUGS

CAUCASIAN AND TRANS-CAUCASIAN RUGS

THE rugs of the Caucasus are easily recognized as they adhere in weave and design to style and methods that have obtained through the centuries.

Geometric ornament finds its fullest expression in the patterns employed by the weavers of this region, and while each tribe has some distinctive style by which its product may be known, the interrelation of life and thought brings about many changes and produces a great deal that is mongrel in design. For this reason antique specimens which can offer credentials and prove their claims to recognition are becoming increasingly rare and valuable.

Daghestan, Kabistan, Baku, Derbend, *Tchichi*, and *Circassian* are the most important of the Caucasian rugs, while Shirvan, Kazak, Soumac, and Karabagh rugs are known as Trans-Caucasian products.

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DAGHESTAN

UPON a deep blue ground are laid four diamond-shaped medallions, two red and two of cream color, bearing odd decorative designs in yellow, green, and blue, between which small octagonal oblong and diamond forms are scattered.

This rug belongs to the veteran corps of fabrics, an antique specimen, honorable by reason of merit and service, quality and ancestry. Both warp and woof are of wool—soft, well prepared, and pliable. Carefully selected colors are used with fidelity to a tribal original, which in fact this bears every evidence of being.

[*No. 2702—7.10 x 4*]

KAZAK

DARK blue and dark green figures composed of "latch hooks" are laid on a field of lustrous red.

"Tarantula" border design in red, blue, green, and yellow on a deep cream ground. A typical Kazak both in weave and design.

[*No. 2039—9 x 3.5*]



KARABAGH

No. 2330] [*9.6 x 4.9*

Illustration shows ¾ length

SHIRVAN

DARK blue field with a variant of "tarantula" design on a cream ground in the main border.

[*No. 2979—7.3 x 4.6*]

DAGHESTAN

A CREAM colored lattice, with touches of light blue, deep red, and yellow, spreads in delicate tracery over a deep tan ground.

One of the tribal designs of Daghestan, is laid on a leaf-green border stripe, while a reciprocal trefoil adorns an inner border of robin's egg blue, and an outer stripe of dark blue.

[*No. 3567—5.1 x 4.1*]

KARABAGH

A KIRMAN design, upon a superb dark blue ground, showing nomadic semi-geometric floral forms in red, yellow, green, soft pink, and violet.

Upon an all-cream ground in the wide border are Kirman tree designs and archaic bird forms.

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The outer border is laid in dark green and carries a vine pattern in soft red, blue, and cream.

[*No. 2330—9.6 x 4.9*]

BAKU

SILKY wool, well prepared and dyed in primary colors,—yellow, blue, and red,—has been used in the making of this rare rug.

A succession of Daghestan serrated medallion forms extend from end to end of the field, which is of a wondrous shade of blue.

[*No. 2639—7.10 x 3.7*]

BAKU

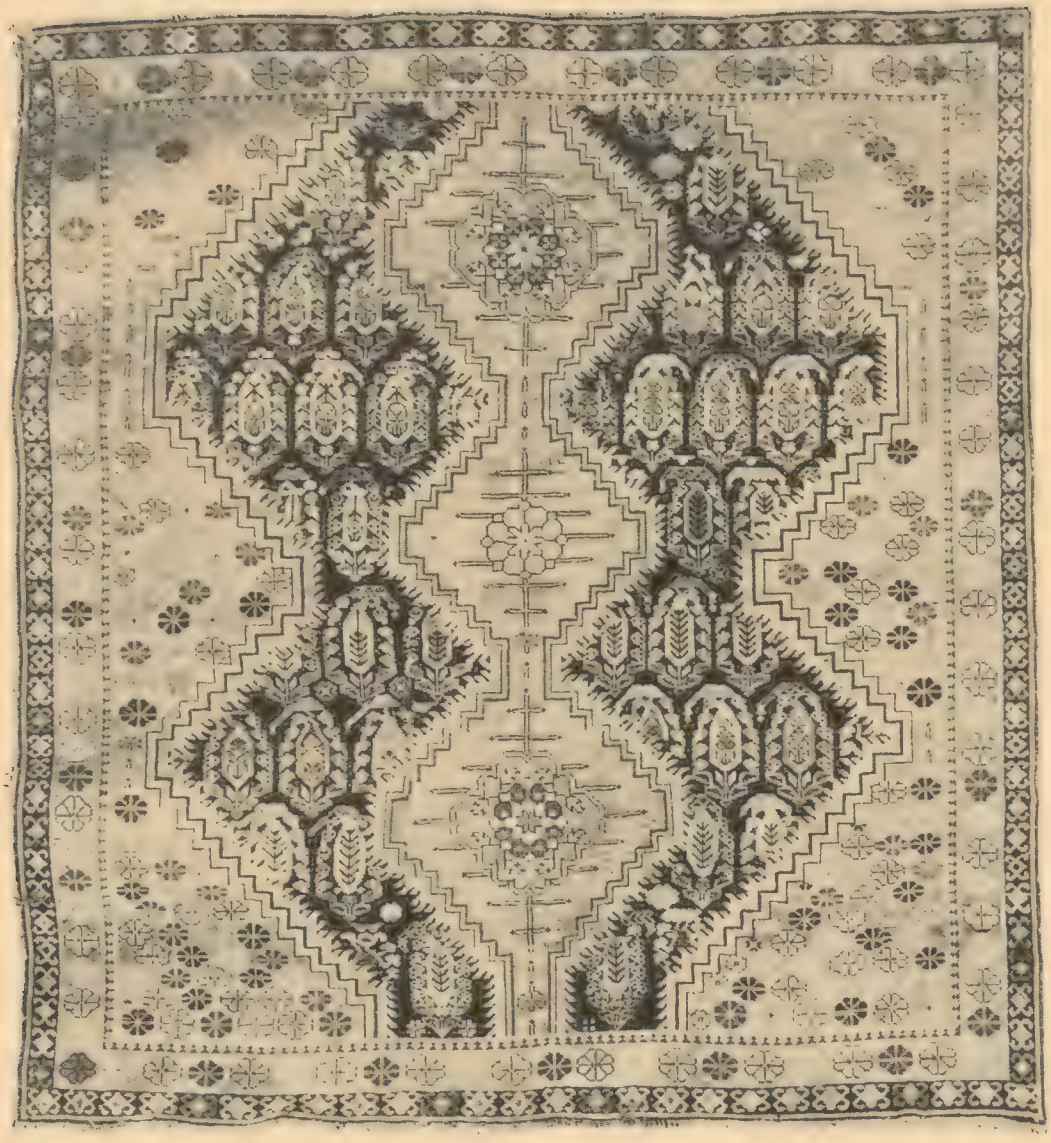
A MAUVE medallion with inner medallion of tan with pink centre rests upon a sky-blue field.

Archaic plant forms with birds on either side balancing each other are found in the border.

[*No. 3569—3.8 x 2.11*]

BAKU

THROUGH the centre of the field and edging it on either side, bold forms, carrying loose "pear"



BAKU

No. 2638] [*5.9 x 5.3*

designs in tawny shades, lie upon a black background.

In the border are flat flower forms in tan and brown on a light blue ground.

[*No. 2638—5.9 x 5.3*]

SHIRVAN BAKU

A SMALL but choice specimen of weaving, in which are all the distinctive features that gave beauty to the finest rugs produced in the Daghestan province.

The pile is of wool of superior quality and is clipped very close, making the fabric thin and pliable.

Soft tan, brown, light blue, and black were the colors usually employed by the weavers of the seaport town in rugs of this general design.

Upon a black field large, loose, heavy "pear" forms are distributed with apparent disregard to the central medallion and corner spaces cut off by serrated lines, which interrupt the symmetry of the field design.

In the corners and in the main border stripe are flat four-petalled flowers repetitively arranged on a light blue ground.

Both the color scheme and design of this rug are true to type. [*No. 3422—6.1 x 3.6*]

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SHIRVAN BAKU

AN interesting companion rug to No. 3422, though differing from it in the more lavish use of tans and browns in the typical Baku design.

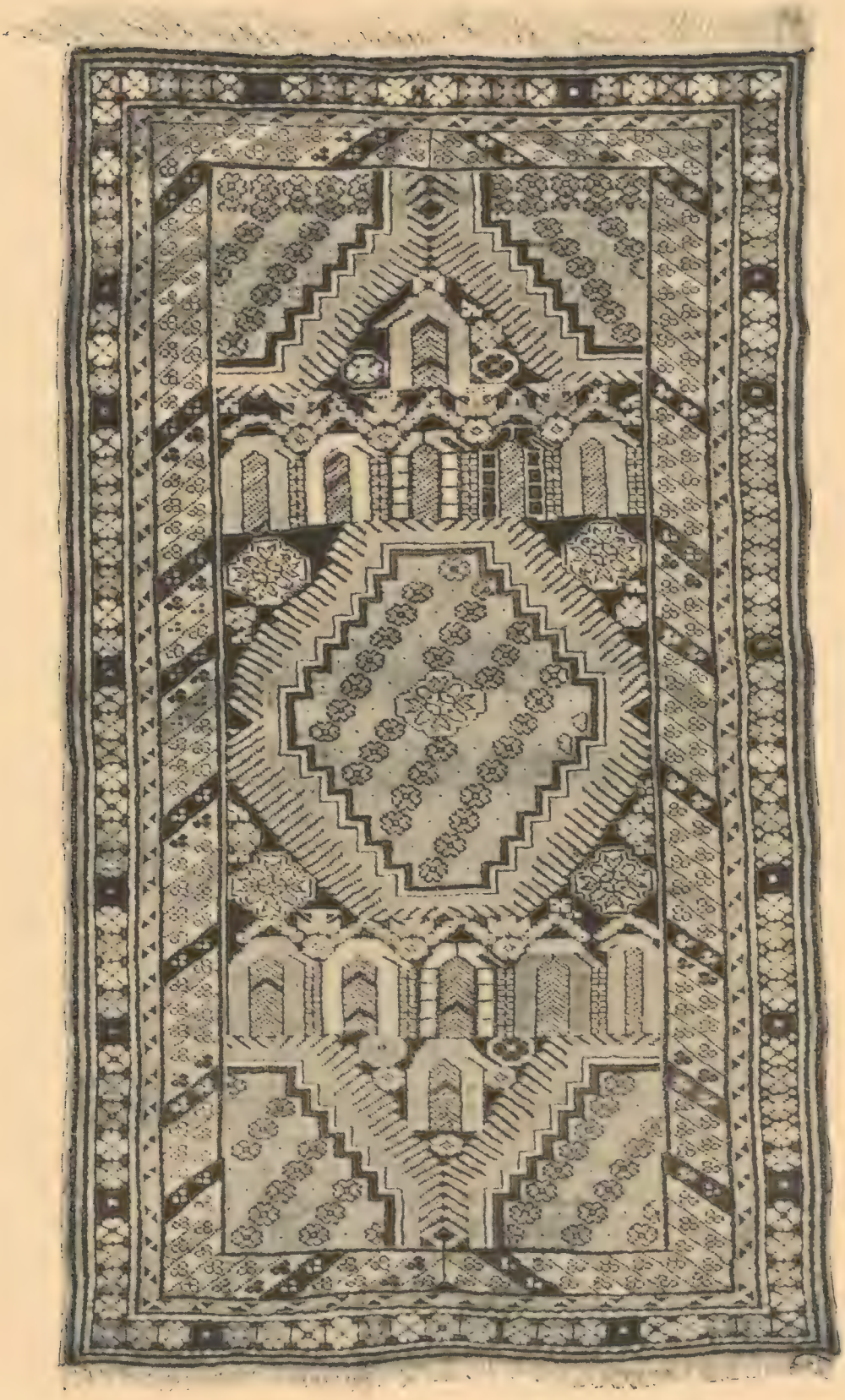
Four-petalled blossoms in soft pinkish tan lie upon a light blue ground in the corner spaces.

Both corrosive black dye and a fugitive pink color have been used in this rug and are among the earmarks of its origin, as in certain districts in the Shirvan province both of these dyes were commonly used in the reproduction of time-honored fabrics.

[*No. 3577—6.2 x 3.6*]

KAZAK PRAYER RUG

THE field divided into four cross sections changes from dark blue to red, then to yellow, and finally to green in the upper part of the prayer niche. Upon these oblong spaces are octagon forms surrounded by latch hooks of rudest and most barbaric nature. There are three borders, the inner one green, the outer red, with a middle and main stripe carrying a variant of the "tarantula" design on a cream ground. [*No. 3510—5.4 x 3.5*]



SHIRVAN BAKU
No. 3422] [*6.1 x 3.6*

CABISTAN RUG

THERE is enough tribal distinction about this rug to differentiate it from others of the same general style.

A small black diamond in the upper part of each of the "pear" forms, which are stiffly arranged upon a black background, breaks the monotony and makes a strong contrast to the light shades of pink, green, red, and cream of which the "pear" is composed.

With the Cabistan diagonal, and vine and flower borders, is a main stripe carrying a conventional design on a cream ground.

[No. 6088—10.7 x 6.3]

KARABAGH

A MARVEL of lustrous color in topaz, emerald, ruby, and amethyst tints.

The field of rich dark blue is well covered with small medallions and various devices indiscriminately arranged.

A hook border line of camels' hair in natural color surrounds the field, adding a feature of unusual interest. On a superb golden yellow

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ground is a border design of upright plant and flower forms. In the outer border stripe a cream colored vine carries crisp red blossoms, and light green leaves on a dark black-brown ground.

[*No. 2571—8.7 x 3.2*]

KAZAK

LATTICE of metallic blue on a field of natural colored wool, with cream border carrying floral forms in soft tones and halftones of red, blue, green, yellow, and rose color.

[*No. 6166—8.8 x 3.5*]

SHIRVAN

EFFULGENT stars in blue, yellow, cream, and red on a dark blue field with "chichi" design on a cream ground in the border.

[*No. 3178—7.9 x 3.10*]

SHIRVAN

HEAVY rug in deep rich shades.

[*No. 3177—8 x 3.9*]

DAGHESTAN

MEDALLION forms on a dark blue field, with a typical tribal design in green, cream, red, brown, and blue on a light yellow ground in the main border.

[*No. 5660—9.8 x 4.3*]

SHIRVAN

A PREDOMINANCE of cream color gives an all-over light effect to this fabric, although the field is of dark blue and the color values strong.

[*No. 3182 — 9.3 x 4.2*]

MOUSSOUL FERAGHAN

MANY borders surround the dark blue field, in which the design is laid in crisp and clear though thoroughly refined colors.

[*No. 2993 — 9.10 x 5.5*]

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SHIRVAN

DIAMOND forms in green, red, and cream extend from end to end of a dark blue field, and Shirvan tribal border in red, blue, yellow, cream, pink, and light green. [*No. 3183 — 8.10 x 3.4*]

SHIRVAN PRAYER RUG

DEEP tan prayer panel with plant forms in the spaces made by serrated lattice in blue, which crosses the field diagonally.

A reciprocal trefoil in yellow and blue separates the field from the border, which consists of a broad stripe, bearing typical Shirvan device, between two dark stripes ornamented with rosettes.

[*No. 3166 — 4 x 3.8*]

SHIRVAN PRAYER RUG

WHITE prayer panel without the serrated lattice that is usually found in Shirvans of this quality and style. The plant forms, however, are so placed in rows across the field as to follow a diagonal color arrangement.

Many small borders take the place of the usual broad border with narrow stripe on either side.

Two camels facing the prayer niche make an unusual and interesting feature of the design.

[*No. 3568 — 3.7 x 3*]

SHIRVAN PRAYER RUG

GOLDEN yellow field with serrated lattice in dark blue outlined with red, a plant form in each division.

Reciprocal trefoil in blue and brown surrounds the field as a confining border.

[*No. 2202 — 3.8 x 3.4*]

CABISTAN

UPON a cream ground a plain dark blue lattice divides the field into small eight-sided compartments, in each of which is a geometric form in light blue, light green, red, and black. The latter is of so corrosive a nature that it has worn down wherever it has been used, thus throwing the designs in color into high relief and giving an interesting quality and value to the rug.

[*No. 3457 — 4.5 x 2.11*]

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DAGHESTAN

DEEP red field in which are three sectional flower designs in dark blue, yellow, tan, and cream color. Small unrelated devices and stiff tree forms are scattered throughout the field.

The main border is of deep cream, upon which in blue and red is a typical Shirvan design, supposed to have been originally a form of the sacred tree.

[*No. 3423 — 6 x 3.5*]

KAZAK

AN interesting specimen of pure Kazak weaving in color tones soft and beautiful of light blue, tan, and apricot pink, with sheen not unlike the bloom of a peach. [*No. 3518 — 4.1 x 2.7*]

GUENDGE

THIS rug, in strong primary colors coarsely woven, is a shepherd rug of the Lake Gotcha district. The design is of crude nature. A large outline form in yellow edged with blue fills the field, which is of

rich red. Within each end of this form is a green figure, and in the centre an eight-sided oblong medallion surrounded by a series of shepherds' crooks. In the centre of this medallion, on a dark blue ground, are six animals crudely drawn. Stars and many small animals, presumably sheep, are scattered over the field of this nomad product.

[*No. 3563—6.8 x 3.4*]

CABISTAN

ALL-WOOL rug made in the eastern part of the Daghestan province. An oblong figure of square and octagon shape in blue, with cream colored border, lies upon the red field, almost completely filling it. In the centre of this figure is an octagon of dark blue ornamented with double T forms, in balancing positions around a smaller octagon. The colors are red, blue, and cream, with shades of tan and dark brown, the latter as ground in the two narrow borders. Tree design in main border.

[*No. 2984—4.2 x 3.0*]

CABISTAN

WANDERING weavers have in this rug so skilfully combined native with adopted motifs and

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methods that it is unique and of great interest. The pattern on the dark blue field changes at intervals throughout its entire length. The seven border stripes are laid in solid colors—green, pink, old rose, red, two shades of blue, and ivory—and are toned to soft and varying tints, with an occasional vagrant motif of design as ornamentation.

[*No. 6672—13.7 x 3.3*]

ANTIQUE SHIRVAN

GROUND of both field and main border of soft tans and browns with small oblong diamond forms in red, blue, and green powdering the field and an archaic Shirvan design in soft colors in the main border. [*No. 3758—10.6 x 3.3*]

RUGS OF ASIA MINOR

RUGS OF ASIA MINOR

As influenced one by the other, the weavers of Asia Minor have always been accustomed to incorporate borrowed motifs with their own tribal designs, so that only the evidence of local handling and craftsmanship makes it possible to distinguish one rug from another; for while there are certain features in their designs common to all, the weavers of different localities lay claim of priority to either their invention or adoption. Grouped in families, Ghiordez, Kulah, Melhaz, and Ladik rugs lead in importance all the weavings of Asiatic Turkey.

Originally the designs in Asia Minor rugs were worked in strong primary colors. From Bergama in the northwest, all along the eastern shores of the Mediterranean, in Cairo, Morocco, and even in Spain, under Arabic and Moorish rule, Christians, Hebrews, and Mohammedans have shared

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and exchanged patterns. In the rugs woven by these people there are strong points of resemblance, and without knowledge of technical methods in weaving and the preparation of materials employed by individuals, one might easily mistake a Moorish for an Asia Minor rug when considering fabrics made during the early period when strong colors were used by all weavers alike.

Later, Italian and French influences produced changes in designs, softened colors, and gave halftones and tints innumerable to the colorist.

Antique Kulah rugs trace their ancestry to the Island of Rhodes, and occasionally in the older weavings a motif will stand out as absolutely Rhodian.

Ghiordez weavers have drawn inspiration from Byzantine and other sources, and there are many motifs in designs in Ghiordez rugs that are conceded to have been first used by the weavers of that district. When such appear in Kulah rugs they may be distinguished from original Kulah designs, and vice versa.



GHIORDEZ PRAYER RUG

No. 3786] [*5.2 x 3.10*

A GROUP OF FOUR GHIORDEZ RUGS

A CRITICAL examination of these weaves and designs will reveal with hardly an exception strictly Ghiordez features.

The prayer niche in each rug is high. In two of the rugs the wavy water motif appears in the narrow guard stripes (Nos. 3682 and 3683). In neither the broad nor narrow borders are there any distinctively Kulah designs, and in each and every one there is a blocking of the design which forces its component parts into squares.

The rugs have been carefully repaired in order to preserve them. Bits of more recent weaving have been skilfully used to finish the ends and replace worn parts.

[No. 3680—4.7 x 3.9]
[No. 3681—5.5 x 4]
[No. 3682—5.7 x 4.3]
[No. 3683—5.7 x 3.4]

GREENISH tan panel powdered with fleck design often seen in borders of Kulah rugs.

[No. 3680—4.7 x 3.9]

TAN prayer panel, main border design in blue, red, and light green laid on a cream-white ground.

[No. 3681—5.5 x 4]

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PRAYER panel of robin's egg blue is unbroken save by profile pinks in red and white which edge the field.

Red predominates elsewhere in the rug—laid in tree design on white in the main border, in the narrow guard stripes in two shades on either side of a wavy white line, and as ground color in the space above the prayer niche. [*No. 3682—5.7 x 4.3*]

TAN prayer panel edged with profile flower forms. [*No. 3683—5.7 x 3.4*]

GHIORDEZ PRAYER RUG

MANY distinctly Ghiordez features mingle with strong Kulah characteristics in this product of Western Asia Minor, which is most unusual in color effect, both field and border being of the same yellowish tan, upon which formal, as well as realistic floral motifs in red, blue, and brown, are delicately etched. [*No. 3786—5.2 x 3.10*]

GHIORDEZ PRAYER RUG

BLUE prayer panel edged with profile flower forms. In the main border a variant of the tree design is laid in soft harmonious colors on a cream



GHIORDEZ PRAYER RUG

No. 3788] [*5 x 4.2*

ground, and water motifs fill the narrow guard stripes and outline the prayer niche.

[*No. 3788—5 x 4.2*]

NINETEENTH CENTURY GHIORDEZ RUG

PRAYER rug in cerise, green, blue, and tan colors.

[*No. 2145—5.4 x 3.8*]

NINETEENTH CENTURY GHIORDEZ RUGS (BEKTASH MOHAMMEDAN)

A DISTINCT class of rugs are those made by the "Shriners" of the Orient. In them the designs in the field are mainly architectural and should be studied from the base of the prayer panel.

The "pavement," the "columns," and symbolic flower and tree forms are significantly used, while liberties are taken with borrowed designs that are used merely for decorative purposes.

[*No. 2172—6.4 x 4*]

IN all four of these rugs the tree drawn in various ways appears in the field. The lightest of French shades are used in the designs, which are nondescript and in the main merely decorative.

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The Bectash Mohammedans have seceded from the orthodox faith and are not governed by the laws of Islam.

In the rugs which they make are peculiarities which render them immediately recognizable and entirely unlike all other Asia Minor weavings.

[*No. 2199—6 x 3.7*]
[*No. 2179—5.10 x 3.7*]
[*No. 2176—6.2 x 3.8*]
[*No. 2188—4.10 x 3.5*]

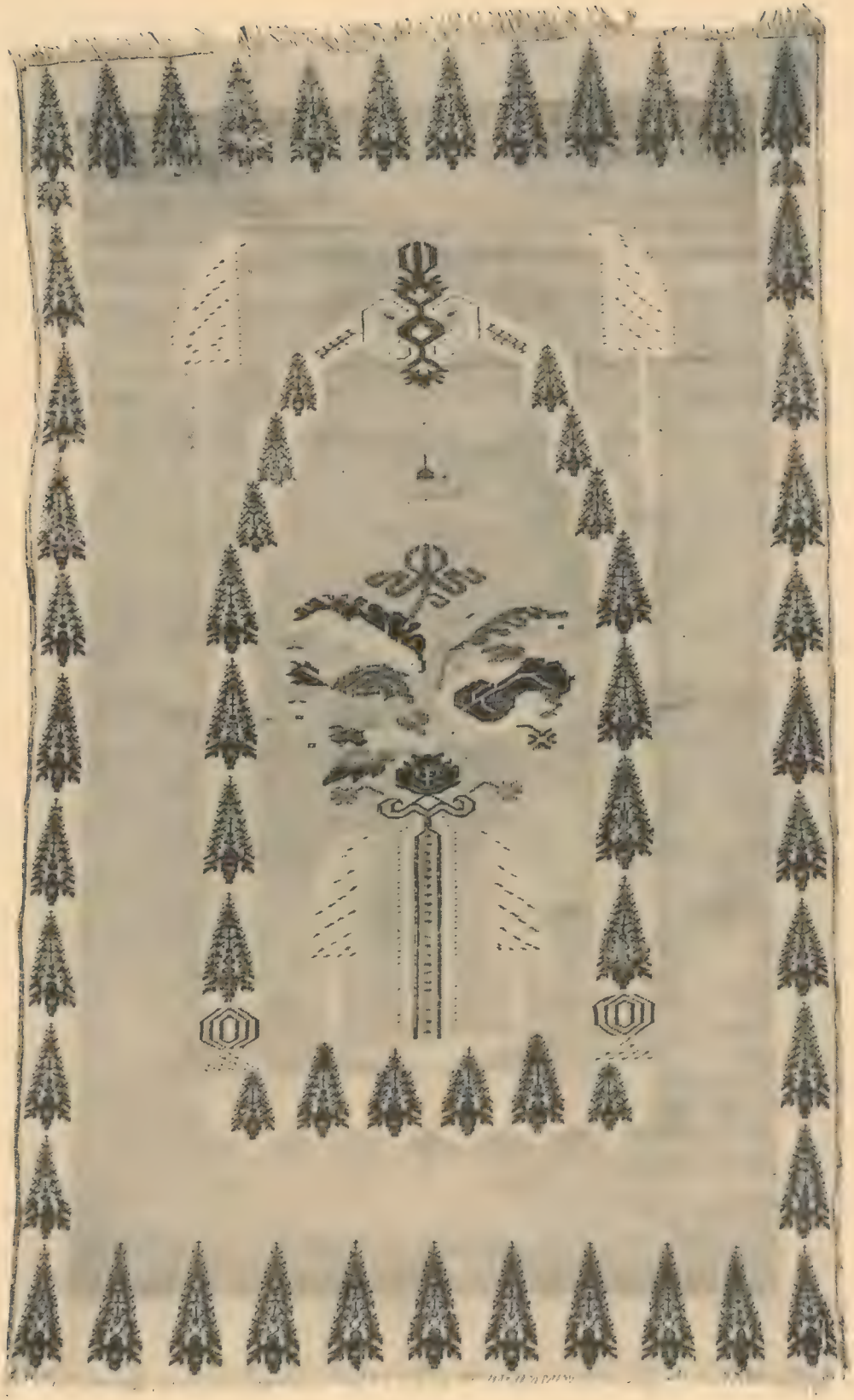
BECTASH MOHAMMEDAN RUG (ANATOLIAN)

IN this antique Asia Minor prayer rug are shown Ghiordez, Kulah, and Bergama features in both design and weave.

The color of the field is of a cerise which antedates the use of aniline dyes, and the blue and yellow are of extraordinary quality. [*No. 2703—4.4 x 3*]

NINETEENTH CENTURY GHIORDEZ RUG

THERE is in this rug a departure from Ghiordez tradition in the use of color, and by the introduction of cerise the scheme becomes quite unrelated to any other style.



GHIORDEZ RUG (BECTASH MOHAMMEDAN)

No. 2176] [*6.2 x 3.8*

While many strictly Ghiordez motifs have been used in the design, the appearance of seven Kulah stripes in the border adds a great interest to the fabric.

It is curious to note the added respect with which a rug is treated if, instead of more or less, there are exactly seven of the typical stripes in a Ghiordez or Kulah rug. Quite naturally allusion is made to the "seven days of creation border" or the "border of the seven heavens."

Far back in the long ago, before symbols had given birth to patterns, when thought lay underneath all manifestation in form, the ancients, when endeavoring to express belief, resorted to one and another sign. Tracing back along the lines of Mohammedan lore, we find that the seven planets, the seven days of creation, and the seven heavens were often significantly portrayed, and there is a strong feeling among Orientals that the use of seven similar stripes in a border originally indicated an allusion to some one or the other of the most important groups of seven.

"Seven heavens Allah made
First, Paradise . . .
The next . . . the Gate of Eternity,
The third . . . the Peaceful House,
The fourth . . . Felicity,
The fifth was . . . Home of Golden Light,
The sixth . . . the Garden of Delight,
The seventh . . . the Footstool of the Throne,
And each and every one,
Sphere above sphere and treasure over treasure,
The great decree of God made for reward and pleasure."

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With the birth of established patterns symbolic design passed into decadence, and finally, without any especial significance, patterns reproduced themselves, so that, bereft entirely of all meaning, they were handled unscrupulously and without thought until they became empty forms, however beautiful.

There have been changes through the years in both the design and colors used in Asia Minor products. Aniline dyes are so utterly unlike those used in ancient times that they at once stamp a fabric as modern, but the conservative shades of crimson, cherry, and cerise which are found in this antique rug are surpassingly beautiful and mark the period of manufacture with a great degree of certainty. These shades of crimson, yellow, and light blue form a series of colors most entrancingly combined to enhance the beauty of the green in the central panel, which shows the intentional shading often imitated in modern rugs.

(See No. 3359 and No. 2172.) [*No. 2186—9.4 x 5.2*]

NINETEENTH CENTURY GHIORDEZ PRAYER RUG

THE crimson in this rug is of very unusual tone and has been so skilfully shaded and outlined with a light reddish brown as to vary the quality of the color in a most interesting way.



NINETEENTH CENTURY GHIORDEZ RUG

No. 2186] [*9.4 x 5.2*

Illustration shows ¾ length

Upon a field of alternate crimson and green stripes the prayer panel is laid in white. The designs throughout the rug, with the exception of the Kulah stripes, are of strictly Ghiordez nature. The inner, second, third, and outer narrow guard stripes carry the wavy line conceded to be a water motif when used by the Ghiordez weavers.

(See No. 2186 and No. 2172.) *[No. 339—8.4 x 5.4]*

GHIORDEZ KULAH

THIS rug serves as an excellent bridge upon which to pass from Ghiordez to Kulah products. In it northern and southern Asia Minor influences meet and find expression.

The prayer panel is laid in a higher tone of red than is ordinarily found in Kulahs of this style, while the niche pierces a field of light blue, in which are tan and red flat flower forms.

In the main border are lilies and pinks in profile in red, blue, and yellow on a blue background. The narrow border stripes are of strictly Kulah design. *[No. 3620—6.4 x 4.5]*

KULAH

VARIANTS of design, commonly found in Kulah rugs, woven in shades of tan, green, light blue, and

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white, are so softened by age and exposure as to produce the all-over hay color effect found only in antique Kulahs. [*No. 2632—4.9 x 3.4*]

RHODIAN KULAH

THIS rug was made in the Island of Rhodes under the same influences that caused the production of the famous Rhodian tiles and plates. It belongs to the period in which strong primary colors were used, and there are in the designs motifs that have been copied by all the weavers of Asia Minor, independent of locality. To the narrow stripes in rugs of this general style, the Kulah weavers have looked for suggestion, while from the squared design in the main border, the palmate flower with three buds, the more ornate forms in Ghiordez borders evolved.

In both narrow border bands appear forms which were adopted by Kulah weavers, the ribbon meander in the outer and the "shaving" design in the inner stripe.

Ghiordez weavers used wavy lines as water motifs in the guard stripes that separate the broader ones, while Kulah weavers were more apt to use straight lines.



RHODIAN KULAH
No. 2648] [*4.6 x 3.9*

Ghiordez weavers have made use of cotton at various times in their most costly fabrics, both as warp and for white knots in the design. Kulah rugs are invariably of wool.

The prayer niche is low in Kulah and high in Ghiordez rugs. [*No. 2648—4.6 x 3.9*]

KULAH PRAYER RUG

UPON a deep blue ground a tall tan colored plant in tree form extends from the apex of the prayer niche to the end of the field.

The main border space is filled with seven narrow stripes in blue, yellow, and blood-red.

[*No. 3679—6.2 x 3.11*]

(See No. 2186.)

KULAH HEARTH RUG

UPON an inner panel of superb blue are laid seven jardinières in tan color filled with eight-petaled blossoms of the same shade as the flowers that ornament the outer field of lighter blue, upon which the serrated central panel of dark blue is laid.

The outer border and the two narrow borders on either side of the broad border are distinctively

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Kulah features, as well as the arrangement of blossoms in blue, tan, and yellow on a white background in the main border. Occasional dashes of blood-red appear throughout the rug. These are highly prized by the connoisseur, who looks for them as one does for the ever present white horse in the paintings of Wouverman. [*No. 2018—5.5 x 3.10*]

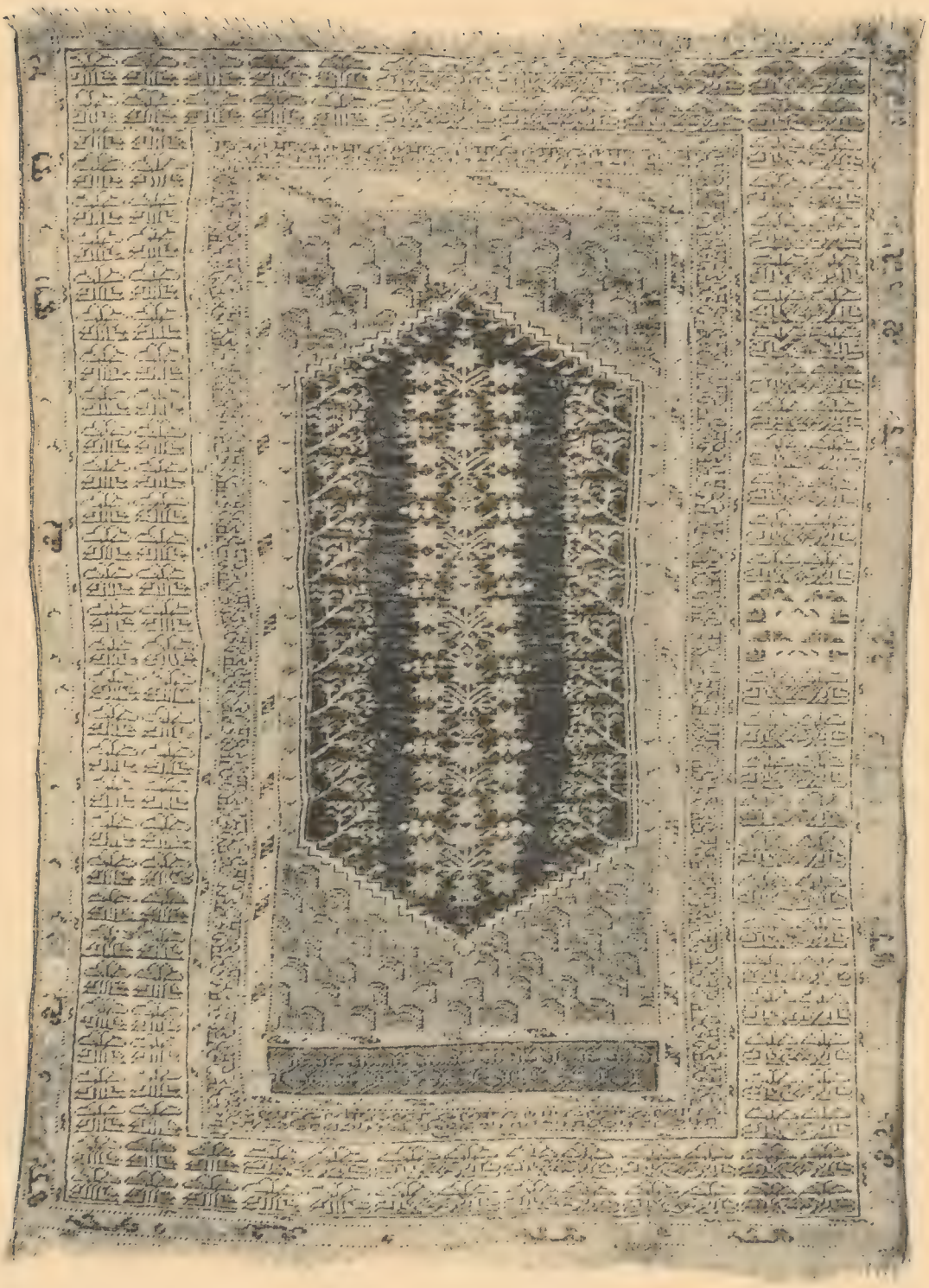
KULAH PRAYER RUG

SOFT tans and blues with darker contrasting shades and tones are so harmoniously blended in this old prayer rug as to make it a worthy companion to the hearth rug (No. 2018) of similar color and weave. [*No. 2623—5.7 x 3.7*]

KULAH RUG

A SERIES of rude archaic designs are symmetrically arranged in the prayer panel, which, with a very low niche, pierces a yellow field, in which are tan, blue, and brown floral forms.

Tan and blue flowers outlined in brown, with an occasional touch of deep red, fill the broad border stripe on each side of which are narrow bands with typical Kulah designs. [*No. 2644—5.2 x 3.11*]



KULAH HEARTH RUG

No. 2018] *[5.5 x 3.10*

KULAH PRAYER RUG

UPON a prayer panel of beautiful tan color are jardinières and flowers in deeper tans and blue.

The prayer niche is very low and rests upon a superb blue field in which is a repeat design based on a floral motif.

Between two narrow typical Kulah borders is a most harmonious broad border band in which upon a white ground the Kulah "fleck" design appears in varying shades of yellow, blue, dark brown, tan, and hay color.

It is interesting to note the changes in this broad border pattern from the profile flower design in rug No. 2644.

[*No. 2636 — 5.9 x 3.10*]

A GROUP OF NINETEENTH CENTURY KULAH RUGS

IN this interesting group of nineteenth century Kulahs, heavy but fine quality wool has been used for warp, woof, and pile.

The introduction of foreign motifs in some of the border designs is noticeable. These designs

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are worked in strong shades of yellow, apricot color, tan, and blue, with an introduction in No. 81 of cerise

[*No. 2184 — 6.8 x 4.2*]
[*No. 3477 — 5.3 x 3.9*]
[*No. 81 — 6.1 x 4.2*]

KULAH HEARTH RUG

IN this "hearth rug," indicated to be such by the pointed ends of the central panel, the colors are most subdued and harmonious.

Eight ewers, with balancing floral forms on either side, completely fill the panel, which, surrounded by a narrow white border, rests upon a light blue flower-strewn field.

Except in the inner and outer stripes there are no exclusively Kulah designs in the borders.

[*No. 2646 — 6.7 x 4.3*]

(See No. 332)

KULAH PRAYER RUG

EIGHT ewers resting upon a field of light green furnish with plant and tile forms the scheme of decoration for the prayer panel. The niche, sur-



GHIORDEZ PRAYER RUG

No. 3785] [*6.11 x 4.4*

rounded by a variant of the wave-crest design, penetrates a light blue field in which are large floral forms in deep tan color.

The panels at top and bottom of the field are of still darker blue, and the flowers are larger than elsewhere in the design.

The broad border in shades of blue, yellow, and tan, with one deep accentuating blood-red stripe around its outer edge, is of Ghiordez design.

[*No. 332 — 6.8 x 4.4*]

GHIORDEZ

GREENISH tan prayer panel powdered with the fleck design, in brown and white, often found in old Kulah borders.

Interesting comparisons may be made by studying Nos. 3683, 3681, and 3682 with this rug, as the borders are all of traditional Ghiordez nature and of exceptional interest. [*No. 3680 — 4.7 x 3.9*]

GHIORDEZ

FIELD of tan color with space above the prayer niche filled with stripes of red and blue bearing small floral forms.

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The inner and outer borders are divided by a wide main border, showing the Rhodian lily, in alternation with other plant motifs, in shades of blue, green, and red on a cream ground.

[*No. 3681 — 5.5 x 4*]

GHIORDEZ PRAYER RUG

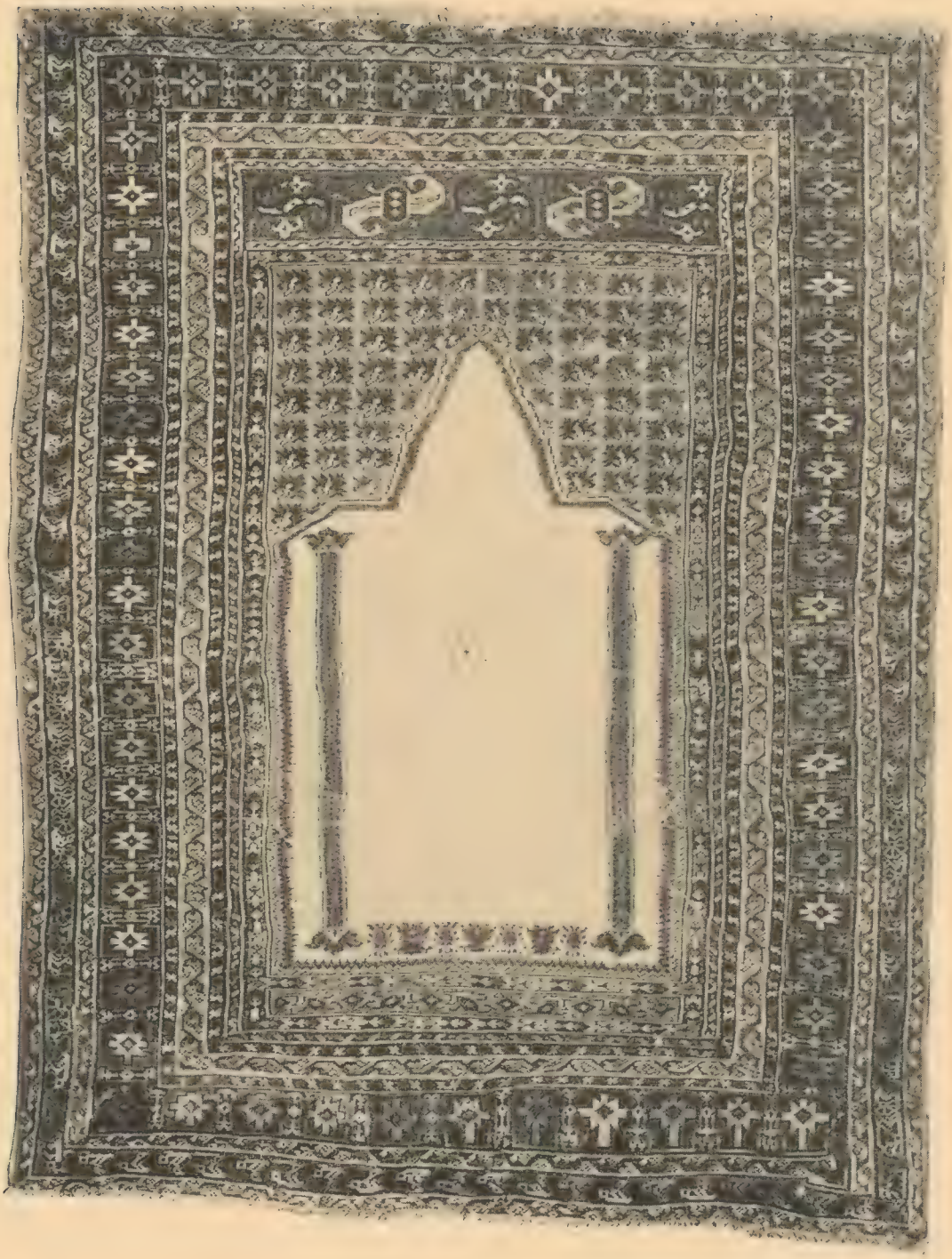
FIELD of deep cream with space above the prayer niche filled with conventionalized floral motifs in red and white upon a dark tan ground.

The general color effect of the borders of this rug is red, favoring Melhaz and Ladik variations in tone. [*No. 3787 — 5.6 x 4.2*]

GHIORDEZ PRAYER RUG

PASTEL colors predominate in this Ghiordez prayer rug, the cream panel giving great delicacy, and the shades of tan and hay color being so well distributed through the borders that in the main the effect is very light, though blue, green, and red appear in soft tones.

[*No. 3785 — 6.11 x 4.4*]



GHIORDEZ PRAYER RUG

No. 3787] [*5.6 x 4.2*

A GROUP OF ASIA MINOR RUGS

THESE four rugs illustrate the fact that the weavings of Asia Minor bear strong resemblance to each other. Only when characteristics are so pronounced as to be recognized at a glance as true to local tradition should rugs be considered as types and given special names, while those in which motifs of design have been borrowed from many different sources should be more broadly classified.

No. 2621 is a Melhaz rug. In it the prayer panel and borders in color and ornamentation are true to local style, making this, in weave, color distribution, and design a type rug.

The narrow borders on either side of the broad border, and the bounding of the floral forms in the broad border with the S motif on top, bottom, and sides, are Melhaz features.

In No. 2135, which might ordinarily be considered a typical Melhaz rug, we find that the prayer panel and its ornament constitute the only strictly Melhaz characteristics.

In No. 2975 the weaving itself shows Bergama features, and the violet in the broad border is unusually fine.

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In No. 333 the color tones are high, and yellow, blue, green, cherry, and violet are given equal value in the design, which is nondescript.

Melhaz	[*No. 2621—4.6 x 3.6*]
Anatolian	[*No. 2135—4.4 x 3.4*]
Bergama	[*No. 2975—6 x 4.1*]
Anatolian	[*No. 333—5.1 x 3.10*]

FOUR KIR-SHEHR PRAYER RUGS

THESE four rugs give excellent opportunity for study and comparison. In them the features that distinguish the Kir-Shehr products are pronounced and absolute, as well as the jewel and mosaic effects, which are unexcelled in any other woven fabrics.

The four rugs make two pairs, one pair having red prayer panels, the other yellow. Blue and green in several shades, violet of superb tone, and corrosive black and brown are the other colors employed.

The broad border design adheres absolutely to Kir-Shehr style. In the centre of each square in the design is a small rosette about which is drawn an eight-pointed star. Rhomboids of another color enlarge the star form, which rests upon a yellow lozenge, which in turn is enlarged by corner decorations into a square which fills the border in width.



KIR-SHEHR PRAYER RUG

No. 2229] [*5.4 x 4.6*

These tile forms extend one after another through the main border.

The prayer panels are edged with profile pinks, and these floral forms extend from each angle in the serrations of the niche as well.

The ornamentation along the sides and top of the field penetrated by the prayer niche, as well as the design in the oblong panel above the field itself, are Kir-Shehr peculiarities.

[*No. 2166 — 5.9 x 4*]
[*No. 2640 — 5.4 x 3*]
[*No. 2204 — 5.6 x 4.5*]
[*No. 2229 — 5.4 x 4.6*]

LADIK

THIS is a type rug of great beauty and softness of color.

Rhodian lilies in shades of tan, red, and blue alternating with rosettes are wrought on a golden yellow ground in the broad border stripe.

The central panel is of rare red with serrated niche penetrating the space above, which is of royal blue color.

Below the prayer panel is a well-known Ladik design consisting of formal upright plant forms terminating in Rhodian lilies or tulips.

[*No. 2405 — 5.7 x 3.8*]

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BERGAMA

CENTRAL panel of light red ornamented with small diamond of green edged with conventionalized floral rosettes.

The corner spaces beyond the diamond form are two of them of topaz color and two of sapphire blue.

Between two narrow borders the main border stripe, of an iridescent bluish green, is ornamented with semi-floral rosette forms.

[*No. 2120—4 x 4.2*]

BERGAMA

A RUG of Asia Minor showing the influence of enamellers and stained-glass workers upon weavers who produced in their fabrics a combination of primary colors unsurpassed in quality and excellence.

[*No. 2215—9.4 x 6.8*]

BERGAMA

MEDALLION and pendants of jade green bear floral ornamentation in soft shades of yellow and blue. Corner spaces are laid in light blue, and the



LADIK

No. 2405] [*5.7 x 3.8*

cartouche forms in the main border stripe are carried on a soft golden yellow ground.

[No. 2212—11.3 x 6.8]

BERGAMA

LUMINOUS red ground with central medallion and corners of light blue. A lustrous gem-like quality about the colors employed carries out the tradition that rubies, sapphires, topazes, and emeralds furnished the color schemes for the weavers of western Asia Minor.

[No. 2200—9.6 x 6.9]

GUENDGE RUG

THIS rug in strong primary colors coarsely woven is a shepherd rug of the Lake Gotcha district. The design is of crude nature. A large outline form in yellow edged with blue fills the field, which is of rich red. Within each end of this form is a green figure, and in the centre an eight-sided oblong medallion surrounded by a series of shepherds' crooks. In the centre of the medallion on a dark blue ground are six animals crudely drawn. Stars

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and many small animals, presumably sheep, are scattered over the field of this nomad product.

[*No. 3563—6.8 x 3.4*]

FLORENTINE SANCTUARY RUG XVI CENTURY

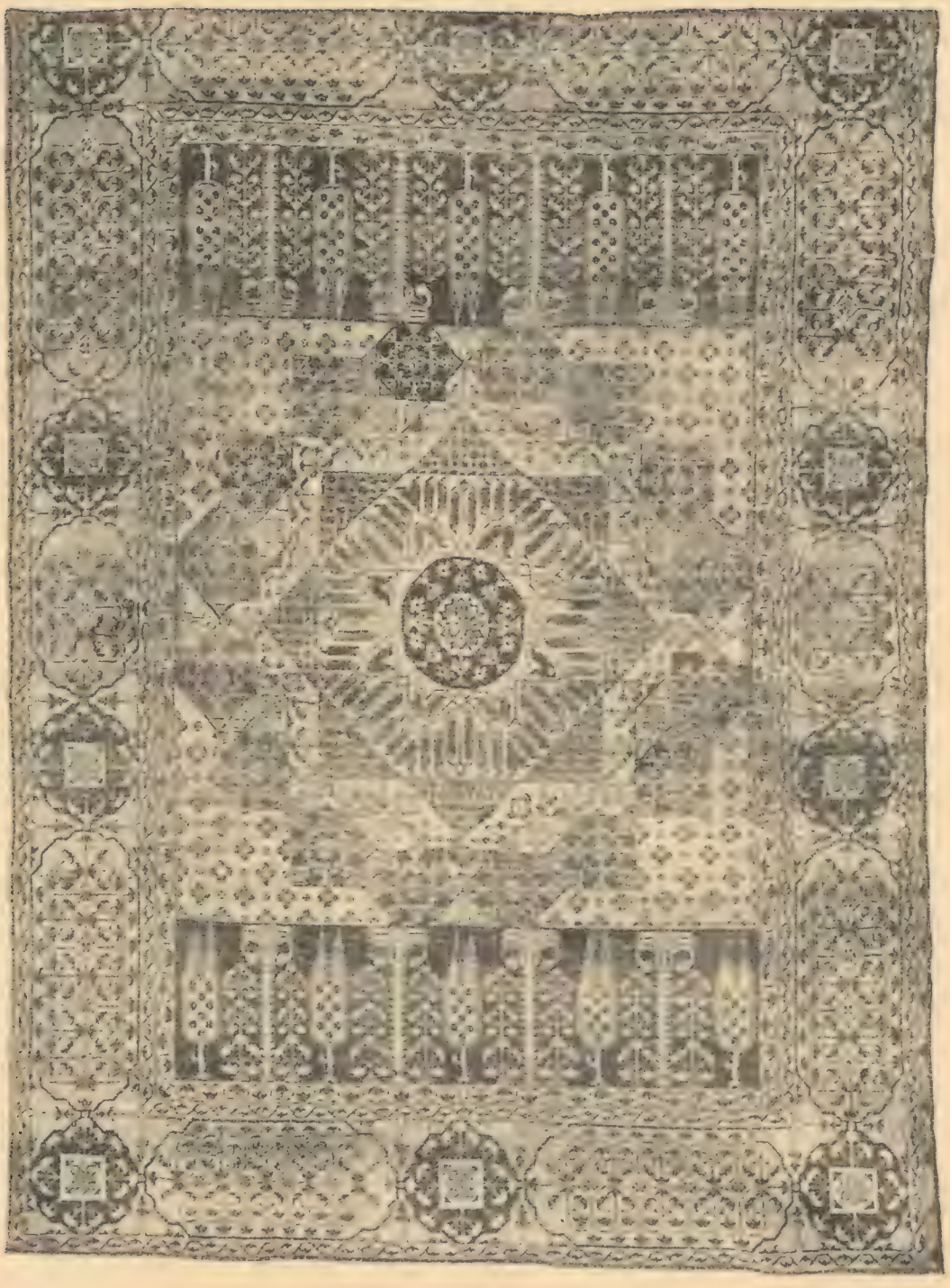
RUGS similar to this most unusual specimen were made in Italy, Spain, and Portugal in the sixteenth century, with the idea of producing piled fabrics more or less like Oriental rugs. The pile is like a fringed braid and is sewn in a pattern upon linen.

The design suggests the old majolica of the period, in the making of which potters employed but few colors.

The ground of the entire rug, both field and border, is laid in a mellow tone of yellow, upon which are scrolls and crudely drawn flower forms in shades of blue and green, with high lights in lemon yellow. At either end of the field are large vases holding tulips of exaggerated size.

This is a veritable sanctuary rug, made as gift to some cathedral, where it has been preserved through the centuries. It is most unusual to find fabrics of this style which have not yielded to the ravages of time, fragments only remaining in the museums of Europe.

[*No. 3625—13.5 x 9*]



DAMASCUS CALIPHATE RUG

No. 3618] [*6.2 x 4.5*

DAMASCUS CALIPHATE RUG

THIS is a star worshippers' rug, and the design which adorns it is of Mesopotamian origin. The three colors are used symbolically — red for day, blue for night, and green for holiness.

Calculations were made by astronomers and Magi of the East, by the use of geometric forms similar to those found in the design. "In the large star medallion are fir and palm leaves, symbolizing everlasting life and the principle of renewal."

Arrow-like heads point to the four cardinal directions. Other elements of the design are diamond-shaped stars and instruments and tables for reckoning. On the outer border are twelve green cartouches or panels for the zodiac.

[*No. 3615 — 7.11 x 7.5*]

DAMASCUS CALIPHATE RUG XIV CENTURY

THE field, central panel, and borders are of intermingled red, green, and blue.

The upper and lower oblong panels have a design of date trees, profile flower motifs in tree form, and the pine tree of life.

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In the central panel an Arabesque geometrical design is laid on a field of green, and the Arabesque medallions in the border are placed on a blue ground.

[*No. 3618 — 6.2 x 4.5*]

SARACENIC RUG

A MINGLING of designs that only Saracenic conquest and culture could have placed at the disposal of Spanish weavers is shown in this rug in shades of red, green, yellow, and light blue. Persian motifs carried into Europe during the early Mohammedan era were there influenced by Gothic styles. On the looms of Cordova and Madrid these mingled designs were woven for sanctuary and palace use.

[*No. 3621 — 8 x 5.8*]

MOORISH RUG

THE color scheme in this rug is typically Moorish, although there is a likeness in the general effect



MOORISH RUG

No. 3622] [*5.6 x 4*

to rugs of western Asia, Laodicea, and the Island of Rhodes. Red, blue, yellow, green, black, and cream color appear in tones and shades quite different from any Persian or Turkish use of them.

The preparation of the wool, both for warp and woof, is after Moorish methods, and Arabic peculiarities are noticeable in both design and weave.

Each cartouche holds a single Gothic floral form. The Hamadan rendering of the reciprocal trefoil is woven in black and red in one of the small borders, while the eight-pointed Moslem star adorns the inner stripe.

[*No. 3622 —5.6 x 4*]

SANCTUARY RUG

GIVEN as votive offering to some cathedral in Spain, this embroidery testifies to the allegiance of the donor to the royal Castilian colors, —azure and yellow.

The design in the field is copied directly from sixteenth and seventeenth century Oriental rugs, but the border shows European influence and early renaissance scrolls.

[*No. 3608—8.7 x 4.10*]

(Compare stitch with No. 3611.)

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INDO-PORTUGUESE EMBROIDERY

THIS copy of an East Indian embroidery in two shades of red, two of blue, and soft tints of light and dark brown and green was undoubtedly made either in Spain or Portugal in the seventeenth century.

The stitch employed is one that was used later on canvas in a more regular way than was possible on this coarse linen foundation.

Years have given to the colors a matchless charm. [*No. 3611—4.8 x 6.5*]

CHINESE RUGS

CHINESE RUGS

A KNOWLEDGE of the art of China as applied to pottery, porcelain, enamels, and various of the handicrafts has been acquired of late years. It is now no longer a matter of speculation when the various styles were introduced, but of fact.

The textiles of China may be grouped in the same way as the porcelains, for the same impulses developed the one as the other. China's relation to the rest of the world brought about changes in native styles, and the unsettled condition of the empire itself caused the development of art in one portion while it languished in another. A knowledge of the interrelation of nations makes it possible to trace the subtle external influences which marked the art of China.

Over one thousand years ago Arab traders visited China, and protection has been granted Moslems by different Chinese

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emperors all through the centuries. Thus it may readily be seen that Arab influences entered the south of China and that commodities were exchanged at a very early date. Overland too these same zealous traders forced their way and carried from West to East the symbols and emblems of their faith.

From India, Buddhism influenced both directly and indirectly the art of the south of China, where Buddhist ornament is found in very early specimens of weaving. Thibet always having shown an independent handling of the religion of Buddha has given to the "elder brother" country its own special ornament with the tribute rendered.

Mongol tyranny under Genghis Khan (twelfth century) and Tamerlane (fourteenth century) brought with it symbolism of a different sort which, from time to time, has swept with resistless force over the entire empire.

It is customary to begin the classification of Chinese rugs with the Great Ming

(illustrious) dynasty, when the arts were patronized and developed by royalty and the wealthy classes.

The founder of the Ming dynasty was a native of China, and a Buddhist who endeavored to emancipate his fellow countrymen from Taoist superstition (which had prevailed under the preceding or Yuan dynasty) and to establish Buddhist reforms.

The ornate character of Buddhist art enriched early Ming designs with floral forms, and the lotus, peony, and the tea flower were embroidered on robes, painted on porcelains, and woven in rugs. Gold and silver in decoration led to the enrichment of floor coverings and tapestries, so that in the southern capital and in the homes of wealthy mandarins were to be found textiles showing designs in relief upon gold and silver backgrounds. These fabrics became so sumptuous and magnificent that finally under late Ming influences they reached their height and gave inspiration to Europe as well as various parts of the Orient. Polish carpets among

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others were inspired during the fifteenth and sixteenth centuries by the metal rugs of the Ming dynasty.

The forces then that made Ming products what they were are easily recognized: a high state of cultivation within the empire itself and the influx of ideas from without which taught shadow and perspective and altered far more than one would at first imagine the traditional art of China itself.

The struggle for supremacy between southern culture and Mongolian force resulted in a long period of inaction early in the seventeenth century, followed by an awakening in the north, due to the establishing in Peking of the Manchu dynasty with K'ang-hsi the first ruler of note (1662-1722). Intent upon making use of all existing good, he gathered at his capital those who could help him to bring to perfection the arts of the empire.

The Jesuit missionaries assisted in acquainting him with a knowledge of the

styles of Europe, and the Mogul emperors of India, who were stimulating the arts in their own country, aided and encouraged his enthusiasm.

It is recorded in the annals of the empire that the enamels of France which had been sent to the Manchu emperor by Louis XIV excited great admiration and stimulated Chinese art to a noticeable extent.

Father Ricci, the Jesuit scientific court adviser, who had been instrumental in providing the Ming emperors with artists, initiated the Chinese in Western methods of decoration, and schools were established in various parts of China during the early years of the present dynasty, where Jesuit priests furnished models for art workers.

K'ang-hsi was emperor for sixty years—from 1662 to 1722—and styles Indian, Persian, Thibetan, and Mohammedan have each contributed their share toward what has become a truly Chinese style and may always be recognized as such.

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Rugs were made more universally during the K'ang-hsi period in China than they had been before, though the products of Ming have never been excelled.

During the reign of Yung-chêng a definite method was adopted of showing in weaving the ribbed effects that were being produced in porcelains of the period and in Peking enamels.

In the Kien-lung period the use of red and blue favoring Thibetan suggestion marked that era with a special peculiarity.

	A. D.
Sung dynasty	960-1259
Yuan dynasty	1260-1349
Ming dynasty	
Yung-lo	1403-1424
Hsuante	1426-1435
Ch'enghwa	1465-1487
Ch'engte	1506-1521
Wanli	1573-1629
T'ching dynasty	
K'ang-hsi	1662-1722
Yung-chêng	1723-1735
Kien-lung (Chienlung)	1736-1796
Chiach'ing	1796-1820
Taokuang	1820-1850

MANDARIN RUG
MING DYNASTY, 1368-1649

SHOWING floral and fret designs traced in relief in three colors—yellow, blue, and red—upon metal background in the style of the sixteenth century rugs of the Ming dynasty.

Both gold and silver are used in the threads with which in typical stitches the flat surface of the metal background is made.

Polonaise textiles, noted and rare, were inspired by these mandarin fabrics. [*No. 3659—3 x 3*]

CHINESE RUG

IT is related that the Emperor K'ang-hsi, while journeying with Father Gerbillon in 1697, visited Ning-hsai, where they presented to him rugs resembling "Turkey carpets." These so interested the emperor that he asked to have the work done in his presence, that he might note how the pile was made. Whether or not at that time the rugs of Peking were made in the same way is not told us, but the coarse carpets of Ning-hsai have characteristics that have differentiated them somewhat from other Chinese rugs, and many believe that

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rug-making in China originated in that district, though the art of making pile carpets was carried into China by the Mohammedans and is not a native art. [*No. 2674—3.4 x 2*]

CHINESE—XVII CENTURY

THE great and good Shah Abbass closed his reign in Persia in 1628, Akbar in India in 1605. Both of these men had stimulated the arts of their own country during the sixteenth century to a high degree of excellence. Artists from China went to Persia and India at the bidding of these great art lovers, and during the later years of the Ming dynasty Chinese art bore evidence of the mingling of foreign with native ideas.

The early Chino-Persian Ming styles partake more of the formal, stiff, radiating, compartment nature of the ornamentation of tiles and pottery than those developed later, when flowing vine effects became less uncommon and Chinese artists endeavored to copy the main characteristics of Persian foliate decoration, though substituting native flower forms in conventional designs.

The efforts made by the Emperor K'ang-hsi early in the present dynasty, in the latter part of the seventeenth century, to establish relations with



MANDARIN RUG — MING DYNASTY, 1368–1649
No. 3659] [*3 x 3*

Western potentates led to the introduction and perpetuation of these foreign styles, and as they were not easily comprehended by native artisans, artists were established at court to elaborate these new designs, methods, and styles.

In this rug, arrangements of foliated scrolls are forced into formal divisions, radiating from medallions composed of varying forms of the longevity fungus. The object in the centre of each medallion is a foreign motif and unrelated to Chinese ornament. [*No. 3457 — 5.10 x 3.8*]

MANCHURIAN RUG

THE weave of this rug is known as Manchurian, and differs slightly from other Chinese weaves in that the knots are more closely packed by the woof threads than in either Shantung or Tsin-tsin rugs, and there is a difference in the spinning of the cotton used for warp and woof, which gives a tighter quality to the finished product.

Manchurian rugs belong to the present T'ching dynasty, and were made for the Tartar rulers who conquered China in the seventeenth century.

Under K'ang-hsi, the first notable emperor of the line (1662-1722), the arts were highly developed, and weavers were brought to Peking from

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outlying districts, who wove both native and Tartar designs in the fabrics accepted by the court rulers for temple and palace use.

This is a seventeenth century design in which the evolution from the archaic dragon to the geometric form based upon it is clearly demonstrated in the border as well as in the eight discs.

In the inner border stripe appear sacrificial jars and vases each bearing a significant and emblematic design — the swastika — knot of destiny — tae-kieh (yang and yin) and other emblems.

[*No. 3645 — 9.6 x 5.4*]

MANCHURIAN RUG — STYLE YUNG-CHÊNG, PERIOD 1723-1735

THE shades of brownish red that appear in this rug antedate the lighter apricot tints that prevail in Kien-lung and later specimens of weaving during the first century of Tartar rule in China. The method of outlining in ribbed effect is a Yung-chêng feature and suggests the enamel work brought to perfection by the artists of the middle of the eighteenth century.

Upon a swastika fretwork of golden yellow are cloud and fire forms in shades of fawn, red, and blue, with bats as emblems of happiness dis-



MANCHURIAN RUG

No. 3645] [*9.6 x 5.4*

Illustration shows ⅝ length

tributed over the field. An effort at vine effect in the border testifies to the influence of Persian art, which at this time greatly influenced native Chinese design. [*No. 3646 — 11 x 5.6*]

CHINESE RUG—KIEN-LUNG

CHINESE rugs, in which the colors light and dark red, light and dark blue, cream color, yellow and natural wool brown, make an interesting study by themselves as Kien-lung products. In some rugs red and blue predominate, in others red and cream, with blue relegated to subordinate rank.

There seem to have been made a vast number of rugs of this coloring and general style of ornamentation after the accession of Kien-lung in the middle of the eighteenth century. He, the grandson of K'ang-hsi, added Turkestan to the Chinese empire, and rugs were made all through that district and sent to Peking as tribute. Very many of these rugs show Indo-Persian influence, others carry Buddhist and Thibetan designs, while in some the decoration is strictly Mongolian.

Examination of the web of rugs of this style and period indicates the use of a coarse cotton warp and colored woof of dark wool, which is carried two or three times between each two rows of knots,

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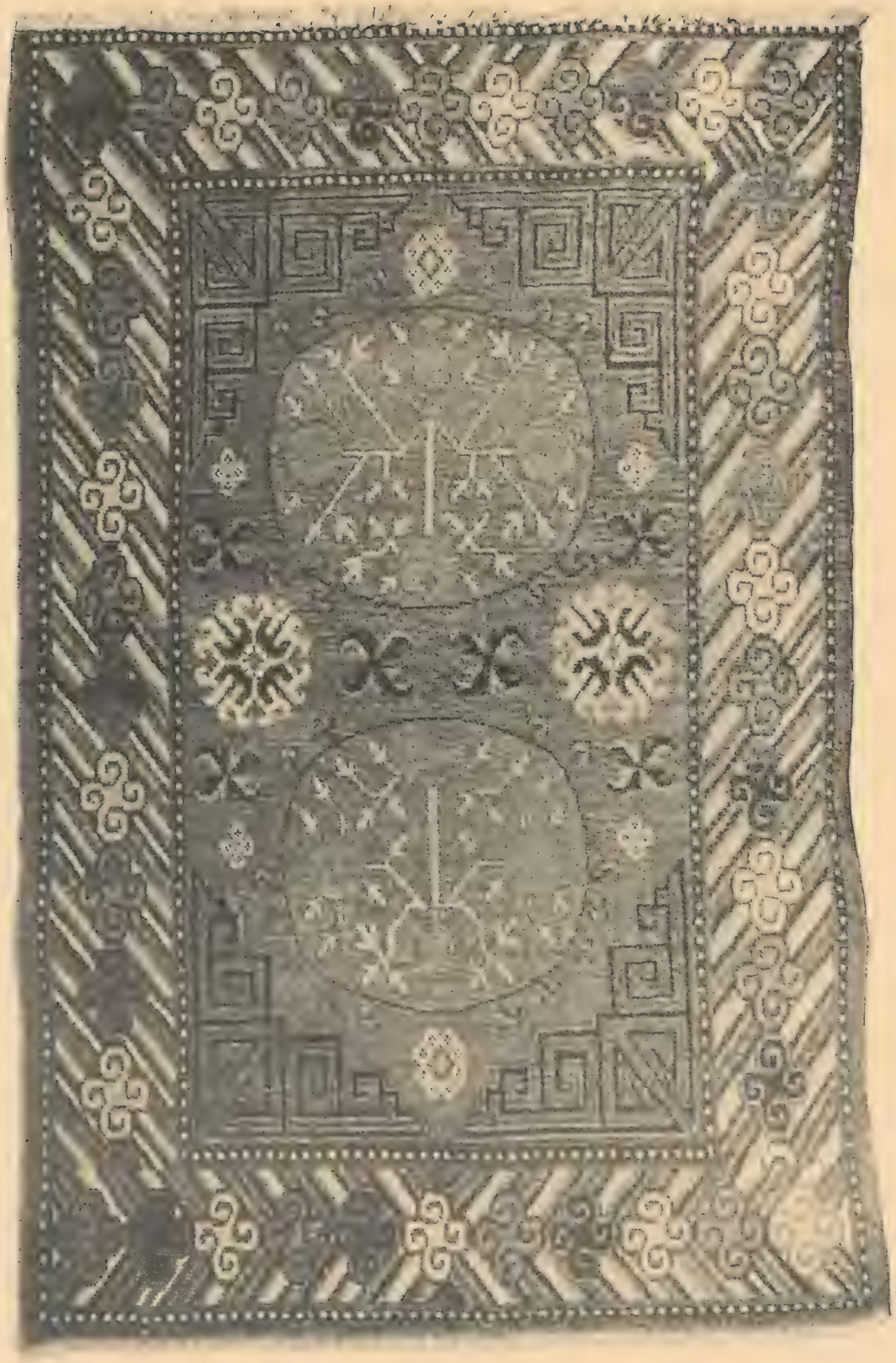
and sometimes changes from dark to light at intervals. The whole fabric is more compactly woven than other Chinese rugs, and is easily identified, even when colored cotton woof is used instead of wool. [*No. 3747 — 8.10 x 4.3*]

CHINESE—KIEN-LUNG PERIOD

THE designs of the Kien-lung period (1735-1795) show the influence of Persian, Indian, and European styles.

Though Persian influence has been felt at various times in the ornament of China, there are two styles that have forced themselves more than any others upon the weavers of rugs. The first of these dates from the beginning of the present dynasty and continued through the entire reign of K'ang-hsi (1662-1722), during which time an attempt at formalism introduced radiating designs and the forcing of foreign motifs into compartments. The second style shows the development of scroll and foliate ornamentation during the eighteenth century, under the fostering care of imperial artists.

The foliate patterns in Chinese art are based on the lotus, fungus, and other floral forms, which supply the motifs used in conventional scroll designs. [*No. 3460—6.10 x 3.9*]



KIEN-LUNG RUG
No. 3748] [*5.3 x 3.5*

CHINESE RUG

SHOWING the second period of Persian influence in Chinese floral scroll design. Exactly this treatment is not found in fabrics made in China prior to the reign of Kien-lung (1735-1795).

Well-distributed lotus blossoms and buds, with leaf foliations in green upon a background of dark blue, fill the entire field. The borders bear strictly Chinese designs, a dark blue swastika fret on a cream ground in the broad border, and the octagon in green enclosing pink floral form in the inner border.

[*No. 3648—10.8 x 6*]

KIEN-LUNG RUG

WITH the idea of adding importance to the rugs made for the Manchurian sovereign and his representatives, the high-class mandarins, weavers were lavish in their use of meaningful ornamentation during the latter part of the eighteenth century.

Both design and weave of this specimen, with numberless earmarks easily detected by analysis, prove this fabric to belong to the Kien-lung period.

[*No. 3746—8.5 x 4.3*]

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KIEN-LUNG RUG

AN extremely well-woven and typical design of the eighteenth century made in the far western part of the Chinese empire during the reign of Kien-lung (1735-1795). [*No. 3748—5.3 x 3.5*]

CHINESE—SHANTUNG WEAVE

LARGE and small butterflies, chrysanthemums, tea flowers, plum blossoms, and sweet flag, woven in shades of yellow, blue, fawn, and brown, are strewn over the apricot colored field of this rug in the centre of which is a single floral medallion.

The yellow color in the broad border holds and reflects the light most marvellously, owing to the quality of the wool, which is of superior fineness and finish.

The medallions found in Chinese textiles, though varying somewhat, partake in the main of the nature of the "reserves" on porcelain. Whatever may be the character of the all-over decoration on jars and vases, in the medallion spaces some definite thought finds expression. While it was more or less easy by pasting paper of different shapes on porcelain



CHINESE — SHANTUNG WEAVE

No. 3647] [*14.6 x 5.6*

Illustration shows ¼ length

to reserve spaces during the process of decoration, it was not so easy for weavers to procure like results and, therefore, designs in medallions show random selection and are apt to adhere to certain accepted, stereotyped, and elaborate patterns, even when great spontaneity is evinced in other parts of the decorative scheme employed. Oftentimes when floral styles are used elsewhere in the design badly drawn mythological and chimerical animals are crowded into the reserved medallion spaces.

[*No. 3647 — 14.6 x 5.6*]

CHINESE RUG

WHILE the flora of China shows many varieties of bloom, not all flowers and plants have significance. Such as are often used and are scattered over rugs either with strict adherence to tradition and symbolic import, or in purely decorative fashion.

As emblems of longevity the pine, peach, bamboo, and fungus lead in importance and are often used together. Long life is the first of the five happinesses. The others, in the order of their desirability, are wealth, serenity, love of virtue, and peaceful death. Five bats symbolize the happinesses and are used to represent them.

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As emblems of good luck, almond, narcissus, plum, peach, and bell flower appear either together or singly. With power to keep away demons, leaves of the sweet flag are tied into bundles and placed over beds and in various parts of dwellings, and with especial significance, branches of certain trees are hung outside of doors to keep evil spirits from entering. This latter custom prevails not only in Asia, but all through southern Europe, even at the present time.

There are eight kinds of magnolia found in Chinese design and various forms of the mowtan or tree-peony. As emblems of the four seasons are found plum (winter), peony (spring), lotus (summer), and chrysanthemum (autumn).

From certain provinces in China special fruits and flowers are sent to officials at the New Year, and in rugs woven in these places, designs frequently have local significance. Persimmons, mandarin oranges, pomegranates, and various sorts of citron, with hydrangea, narcissus, oleander, jasmine, azalea, camelia, artemisia, cockscomb, and convolvulus, complete the list of fruits and flowers that have been most often used in designs by the weavers of China.

We find in the designs in this rug the most absolute evidence of the intent of the weaver to convey the best of good wishes. The flowers of the seasons — plum, peony, lotus, and chrysanthe-

mum—alternate with the sacred fungus, bunch of sweet flag, and pomegranates, while among the blossoms flit butterflies, the emblems of matrimonial felicity.

[*No. 2612—7.7 x 4.6*]

CHINESE RUG

WITH its apricot colored field strewn with flowers, this specimen of Shantung weave was probably made early in the nineteenth century.

The use of ten medallions, the decoration, nature of the ornamentation in the corners, and the elaboration of the flower forms themselves lead to the conclusion that the weaver was quite familiar with designs that had long been used, and that he chose independently those which combined various features in one scheme.

Pomegranates, tea flowers, iris, and several varieties of lily, together with the sacred fruit known as "Buddha's hand" (*Citrus sarcodactylus*), are woven in blue, shaded with darker tones, and in various other colors.

The blossom of the mowtan or tree-peony highly conventionalized appears in the corners of the field, in the broad border, and as balancing forms at the

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top, bottom, and sides of the ten medallions, which break the surface of the rug at regular intervals.

[*No. 2669—11.1 x 6*]

CHINESE SILK RUG

THE location of the weaver of this fabric can readily be placed as midway between Bokhara and China, for in the design are traces of Mongolian, Thibetan, and Turkoman ornament.

Floral forms are rendered in angular fashion, and "reserves," both in circular and star shapes, are scattered over the field. An attempt has been made in the five discs to give floral interpretation to chimerical dragon forms.

[*No. 3642—15.4 x 6.10*]

CHINESE RUG

COPPER color and blue of extremely rare tones are combined in this fabric.

Weave, colors, geometric corner designs, central medallion, T border, and all the other decoration of the field combine to make this an unusually interesting specimen. Butterflies are used in design as emblems of happiness and matrimonial bliss.

[*No. 2613—9.8 x 6.7*]



CHINESE RUG
No. 2613 [9.8 x 6.7

MANCHURIAN MAT

THIS piece is of interest because of the appearance in the border of Buddhist emblems tied with fillets. The use of the fillet is frequent in Chinese art. It surrounds all sorts of sacred objects with a meaning not unlike that ascribed to the halo in Christian art. It is used in China not only in connection with gods, goddesses, and saints, but to denote the emanation from any object of its sacred and beneficial properties. The power to shed abroad radiance, healing, intelligence, or attributes of any kind is typified by the fillet.

The "knot of destiny" alone of the four emblems found in the border is sufficiently well known to be easily distinguished. The fretwork in the design is made up of chimerical animal forms which antedate the more strictly geometric corners used by later weavers.

[*No. 3654—2.4 x 2.3*]

(See No. 2613.)

CHINESE MAT

A SEVENTEENTH CENTURY design has been copied in this fabric of later date. The evolution

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from the archaic dragon to the geometric form based upon it is clearly demonstrated in the corners and central medallion.

The brownish red, which has faded to a fawn in the border, marks an earlier period than that in which the same general color was used by Shantung weavers.

In rug No. 2669 the later apricot shades are shown in higher tones.

[*No. 3653—2.4 x 2.3*]

CHINESE RUG

THERE are both Samarcand and Tartar features in this product of northwestern China, and many desirable and unusual characteristics which give charm and distinction to the fabric.

[*No. 3745 — 8.5 x 4.1*]

CHINESE RUG

UPON a field of soft red the "Sacred Mountain" rises at both the top and bottom of the field. Flower, fruit, and leaf forms in shades of blue, yellow, brown, green, and cream are freely used.

The "Sacred Mountain" in Chinese design has



CHINESE RUG
No. 3744] [9.7 x 5.10

been popularly considered and universally adopted by those who embroidered its outlines upon their garments, and who called one of their divinities "The Great Mountain." In the old days this "Great Mountain" was considered the God of the Tartars. The mountain in Mongolian ornament is often pictured as having five peaks, sometimes only three. As an emblem in the hand of the "Pearly Emperor" and the Taoist priests, it is represented as a single peak, as is also the case when the emblem is held by Confucius.

However significant this emblem, together with the sceptre and fungus, may be to the student of symbolism, they have become in ornament known and verified features.

[*No. 3744 — 9.7 x 5.10*]

CHINESE MAT

STILL another variant of the grains-of-rice design, in which the flecks are formed by the intersection of circles. This is called in Chinese ornament the "coin design." The color scheme is most harmonious, the circles of cream color blending with the soft shades of apricot pink, in which the field is laid.

[*No. 3651 — 2.6 x 2.5*]

[*No. 3652 — 2.6 x 2.5*]

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CHINESE MATS

AN interesting pair of nineteenth century mats woven with materials of fine quality in mandarin designs.

Upon a field of tan color, in jars, vases, and odd shaped receptacles woven in shades of red, blue, yellow, and green, are grouped the various sorts of dwarfed flowers and plants forced as gifts for the New Year.

Potters, wicker and bronze workers, and designers for all the applied arts have always vied with each other for supremacy in the production of articles suitable for the use of their royal patrons for exchange gifts at the Chinese New Year season.

[*No. 3649—4.5 x 2.6*]
[*No. 3650—4.5 x 2.6*]

CHINESE MAT

THE ground of imperial yellow is broken by a central floral medallion, about which flowers and fruits of good omen, in shades of apricot, blue, and green, are scattered on the field.

The geometric pattern marking off the corner spaces is made significant by the presence of the

swastika, formed in the old Chinese manner by the disposition of four T designs.

This Chinese handling of the Buddhist emblem gives the appearance of a swastika in blue upon an apricot colored background. [*No. 3660—3.9 x 2*]

CHINESE MAT

A VARIANT of the grains-of-rice design in brown fleck and red diamond forms covers with minute pattern a tawny yellow field.

Blue and yellow flowers and leaves conventionally drawn on a brownish background form a central medallion. [*No. 3658—2.3 x 2.3*]

CHINESE MAT

DELICATE foliations in light blue and white are traced on a background of a superb shade of dark blue, giving style and distinction, to this product of the looms of Peking. [*No. 3661—2.5 x 2.4*]

CHINESE MAT

ANOTHER variant in shades of tan and yellow of the grains-of-rice design, in which the back-

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ground is marked off indistinctly into squares, with diamond forms at the intersection of the lines.

In the broad border the swastika fret is laid in cream on a tan background, and dots of lighter shade fill the narrow yellow stripes.

[*No. 3657—2.6 x 2.4*]

CHINESE SILK RUG

NATIVE materials and methods have here been used in an attempt to copy designs that originated far to the west of the Chinese empire.

The effort to establish artists at the imperial court, who should direct native talent, made several distinct epochs in the evolution of ornamental design in China.

The characteristics of Chinese styles, both native and foreign, are clearly defined, and specimens like this which illustrate the transition from one to the other are becoming increasingly rare and valuable.

[*No. 3643—7.6 x 4.7*]

CHINESE TURKESTAN

MONGOLIAN interpretation of Thibetan Buddhist ornament is manifested in various ways in this weaving of the Kien-lung period.

Comparison with Nos. 3656 and 3638 will show interesting similarities and differences in the fabrics. [*No. 3743—10.8 x 6*]

CHINESE TURKESTAN

BUDDHIST symbolic ornament finds expression in this fabric. The lotus surrounded by four dorjes often appears in Thibetan design. Lotus buds extend from the central rosette in such a way as to form a conventional design that has been copied by weavers as far west as Ispahan.

The design of profile flower and leaf in the inner border shows East Indian influence, while the outer border is Chinese. [*No. 3656—2.9 x 2.7*]

SILK RUG OF CHINESE TURKESTAN

OF unusual quality and preservation, this masterpiece of the looms of Turkestan rivals any other fabric that claims like distinction. The colors are subdued in tone, producing a very rich and harmonious effect. The design shows traces of Thibetan Buddhist ornamentation, mingled with Samarcand interpretation of Persian styles.

[*No. 3639—14 x 5.6*]

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CHINESE TURKESTAN RUG

THERE is a mingling of floral and geometric forms in the rugs of Chinese Turkestan and Thibet that is not an unnatural result of the location of the district, lying as it does between eastern and middle Asia.

In the distribution of border stripes there is a marked tendency to adopt the styles of Persia, while medallion forms are borrowed from China and methods of weaving from the north.

The Buddhism of Thibet gives strong local coloring and distinguishing features, even to borrowed designs. [*No. 3638—12.2 x 6.2*]

SAMARCAND RUG

A TYPICAL Samarcand rug in every way—weave, use of ornament, etc. The field is of cream color in which tree designs, vases of pomegranate twigs, and flat orchid forms, of mulberry shades and yellow, are scattered.

The corners are drawn with mechanical precision in the same colors outlined with black. Of the four border stripes, the widest is more exclusively Samarcand than any of the others.

[*No. 3118—6.10 x 4.7*]



CHINESE TURKESTAN RUG

No. 3638] [*12.2 x 6.2*

Illustration shows ¾ length

SAMARCAND RUG

SMALL rug in shades of mulberry color and yellow, in which unrelated floral motifs are scattered in the field. The medallion in the centre of the rug is of somewhat unusual nature.

[*No. 3750—4.8 x 2.6*]

MONGOLIAN RUG—SAMARCAND WEAVE

THE designs in this rug are strictly Mongolian, and as such testify to the fact that wherever the fabric was woven the weaver was neither Mohammedan nor Buddhist, but one who was familiar with the ancient symbols of the Taoist faith.

The Tao saints have always been the advisers of the Mongol rulers, and history relates that Genghis Khan, in the twelfth century, seeking help in the government of his vast empire, sent for an aged philosopher. Records of this visit are still extant. Genghis Khan wrote: "As my calling is high, my obligations are heavy. . . . Do not be afraid of the sandy desert . . . . Pity the people and pity me, and teach me the way of preserving life." To which the aged saint answered: "I confess that in worldly

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matters I am dull and know not yet Tao, though I have sought in all ways. The doctrine of Tao teaches us to restrain the passions, a difficult task."

Taoism is one of the three great religions of China. Taoists are superstitious to a degree; they are alchemists, study the stars and the forces of nature, direct their lives and build their houses in strict accordance with the rules that have governed their ancestors. This adherence to superstition has produced through the years a repetition of ornament which shows lack of imagination, and which crowds surfaces with objects not decorative in themselves, which serve as symbols of thought and as such are delighted in by the Chinese.

Out of primitive divinations an elaborate system of sorcery for the selection of lucky times, good locations, etc., has been developed. Subtle breaths are supposed to proceed from the south and the north, bringing good and bad influences respectively, and the aim is to block the one and open the way for the other.

Geomantic mounds are raised for protection, and paths are wound about to keep off evil, or to correspond with the shapes traced by constellations in the sky.

These occult reasonings are all pictured in the symbolic art of the Mongolians. The design in the three medallions in this rug is known as the Tae-Kieh, or Yang and Yin, and refers to the dual prin-



MONGOLIAN RUG — SAMARCAND WEAVE

No. 3644 | *9.6 x 4.10*

Illustration shows ¾ length

ciple in nature: light and darkness; good and evil; heat and cold; mind and matter; masculinity and femininity; heaven and earth.

[*No. 3644—9.6 x 4.10*]

SILK RUG OF THE SEVENTEENTH CENTURY

ALTHOUGH it is impossible to say with absolute certainty the place of weaving, the Chinese leaf of good omen has been used in the design which covers the field of this old rug in formal fashion. showing a Persian arrangement of a Chinese motif.

In both eastern and western Turkestan, in Yarkand, Kashgar, Khotan, Samarcand, and Bokhara, as well as in eastern Persia, weavers all through the centuries have handled foreign ornament with more or less ingenuity, stamping their own individuality upon their adaptations of borrowed designs.

Use has been made of a Samarcand leaf and flower design in the main border, while old Kurdish vine patterns are traced on a blue ground in the narrow stripes.

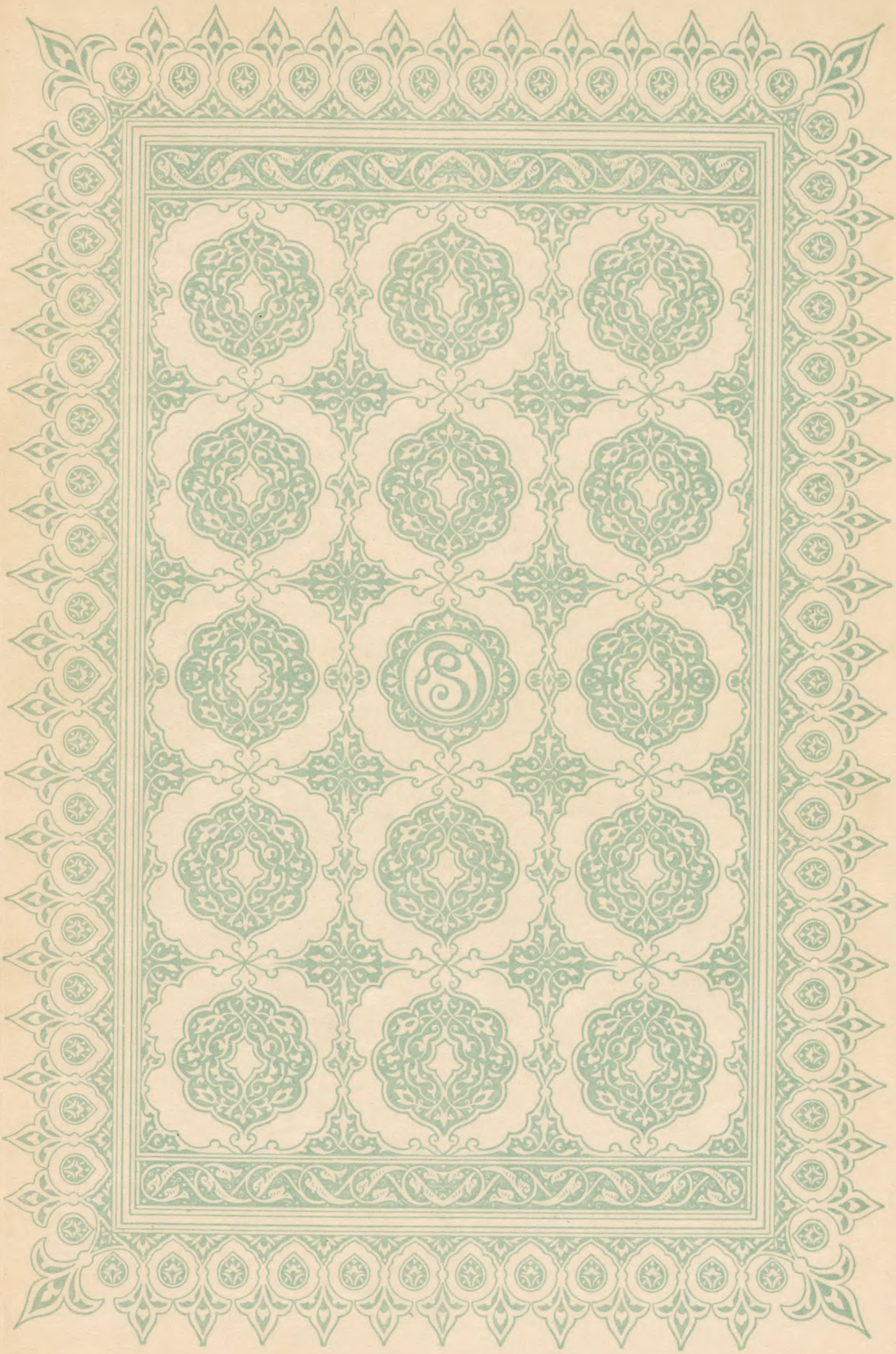
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SILK RUG OF CHINESE TURKESTAN "TRIBUTE RUG"

MATERIALS, weave, design, and other features about this beautiful specimen lead to the belief that it was given as tribute to some royal patron of the arts.

To China as elder brother many tributary states, countries, and provinces have looked for many centuries. The best that art and industry have produced has been sent as tribute to emperors and their representatives, the high-class mandarins. In "tribute rugs" are found tribal designs of great beauty and significance, as well as meaningless but decorative patterns, showing various influences from nearby localities.

[*No. 3640—13.8 x 7*]



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